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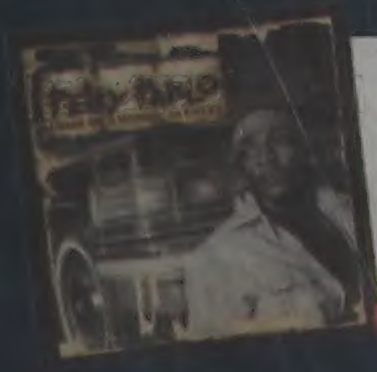
PHAT TRACKS



DMX
The Great Depression
DMX's fourth album, "The Great Depression" is his first release since 1999's "And Then There Was X", a rather lengthy layoff for the rapper, who released three albums between 1998 and 1999. Part of the delay may stem from DMX's burgeoning career as an actor. He appeared in "Romeo Must Die" and earlier this year he co-starred in "Exit Wounds" with Steven Seagal. The "Great Depression" features tracks with Stephanie Mills and Faith Evans.
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SNOOP DOGG
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PETEY PABLO
Diary of A Sinner
Representin' is hip hop newcomer Petey Pablo. Mystikal introduced Petey most recently on his latest, "Let's Get Ready". Now Petey's stepping out with his debut album produced By Timbaland. The set is called "Diary of a Sinner: 1st Entry", dropping November 6, 2001. The first single is a raiz-da-roof anthem called "Raise Up", so come on y'all, check it out!
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COVER STORY: The pay phone looms large in Western popular culture: conduit for drug deals and extramarital rendezvous, seat of power for Superman and Dr. Who alike. So why are pay phones disappearing from our cities? *Vue* phone phreak Dan Rubinstein explains • 8

FRONT: The Maharishi organizes a yoga party • 5

MUSIC: Thor hammers a few points home • 45

FILM: *Mulholland Drive:* David Lynch's found highway • 36

ARTS: *Blood Oranges:* Trevor Schmidt's strange fruit • 41

PLUS: Are all families psychotic? • 9 • They sure are! • 57

Caravan questions Qatar

Anti-globalization awareness session comes to U of A

By DAN RUBINSTEIN

news

The World Bank and the International Monetary Fund may have cancelled major meetings when other international considerations became more pressing after September 11, but the World Trade Organization hasn't altered its course. The WTO's fourth Ministerial Conference—the next Seattle—is scheduled for November 9 to 13 in Doha, the capital of Qatar, a tiny Middle East enclave chosen for the gathering because its remoteness and ultra-tight border will keep pesky protesters away.

Because of security concerns and the ongoing military action in nearby Afghanistan, there's a small chance the WTO will move the conference to Singapore at the last minute or hold smaller, closed-door decision-making sessions instead of an omnibus forum of trade delegations from 142 member nations. But so far, despite the bombs falling and missiles flying, the WTO is determined to proceed as planned. Likewise, activists worldwide intend to continue their anti-WTO efforts. The possibility of backlashes against anti-globalization messages in this era of conformity be damned, as they press on.

"We're in this for the long haul," says Anna Dashtgard, the Edmonton-born, Toronto-based organizer of a coalition called the Common Front on the World Trade Organization. The CFWTO is a collection of more than 60 national and regional groups (including the Canadian Labour Congress, the Canadian Federation of Students and the Sierra Club of Canada) who are alarmed by the federal government's complicity with the WTO and the international trade body's insistence on moving ahead with a new round of negotiations after it failed to achieve consensus in Seattle two years ago. "As long as they're going ahead with their agenda, we'll keep putting pressure on them," continues Dashtgard. "They're not stopping. Neither is the movement."

Come join the caravan

To that end, the CFWTO has organized a pair of awareness-raising caravans, one heading east from Victoria, the other going west from St. John's, which will converge in Ottawa on November 9 for an international day of action. The western caravan, a van with seven people, will roll into Edmonton on Sunday, October 28 for a reception that night from 4 to 7 p.m. at the University of Alberta's International Centre in HUB Mall and an event the next morning at NorQuest College before departing for Saskatoon. On board will be people like Tony Clarke of the Council of Canadians, a CFWTO co-chair, and Namby Mandinga, a Colombian activist and member of that country's National Co-ordination Team of the Process of Black Communities.

"We want to raise public opposition to a new round going ahead at the WTO," explains Dashtgard. "We want to build a new national consensus about what fair trade should look like at the WTO." In the wake of 9/11, she says, people need more than ever to undertake serious discussions about how a better world should be structured—about how trade policies are a major cause of global insecurity. "For the public, it may be hard to ask some of these questions right now," acknowledges Dashtgard. "But we're trying to lay the groundwork now so the public will have something to stand on months down the road. A year from now, when all this hysteria subsides, people are going to start to be very concerned. I need my healthcare and education, they'll say. Not only do I need them, but people in Afghanistan do

SEE PAGE 6





VUEfinder

Front
4 WTO Caravan
5 Yogic flying
6 Brave New World
7 Vue News
7 VuePoint
8 Cover: Pay phones
9 Books: *All Families Are Psychotic*
10 Style: Fall hair
12 In the Box
13 Health

Dish
14 Dish Weekly
15 Homemade soup

Music
40 Music Notes
42 Music Weekly
44 Got the Blues
45 Thor
45 Grade
46 Lure
48 Classical Notes
53 New Sounds

VURB
49 VURBan Legends
50 Violence in clubland
52 VURB Weekly

Film
54 *The Hole*
54 *The Last Castle*
56 *Mulholland Drive*
56 *My First Mister*
57 *Last Wedding*
58 *Cure*
59 *Riding in Cars With Boys*
59 Film Notes
60 Film Weekly
61 *Life As a House*

Arts
62 *Songs for Caligari*
63 *Blood Oranges*
64 Theatre Notes
65 *For the Pleasure of Seeing Her Again*
66 Arts Weekly

Events
68 Events Weekly
69 Rockie Horoscope

Classifieds
70 Hey Eddie!

All you need is funds

Beatles guru can end terrorism and war forever—if you ante up $1 billion

BY PHILIP PREVILLE

news

Around the world, the war against terrorism heats up. More fighters and warships are headed to the Middle East. Food rations and special-forces commandos are being airlifted into Afghanistan. Ground troops are being readied for combat.

And transcendental meditators are being mobilized by the thousands.

The Maharishi Mahesh Yogi, founder of the Transcendental Meditation movement, now in his 80s and still best-known as the Beatles' former guru, is hurriedly assembling a massive battalion of Yogic Flyers to stamp out global terrorism with "an indomitable influence of positivity."

Up to 3,000 Yogic Flyers, trained in the advanced TM-Sidhi method of meditation known as Yogic Flying, have already gathered at two of the Maharishi's campuses in central India. Up to 6,000 more are currently being called into action, with an eventual goal of assembling a squadron of 40,000.

Dutch coven

At a recent Washington, D.C. press conference, the Maharishi made a rare public appearance, requesting funds to carry out his peace plan. "I am proud to announce that I have the solution to all crime and negativity and all that and all that," the smiling Maharishi said in a rambling, repetitive statement delivered via satellite from the Netherlands. "If I have the money, that is all I need. This is why I have asked for [donations to] that—what is it called again?—endowment fund."

The Maharishi's Endowment Fund for Permanent World Peace is seeking to raise $1 billion to maintain the 40,000-meditator assembly in perpetuity. A full-page ad for the Endowment appeared in *The New York Times* shortly after the attacks (alongside other full-page ads from companies and governments, including Canada, expressing their support for the people of Manhattan), asking New Yorkers to ante up for the Maharishi's peace plan.

The cash call smacks of poor taste, taking advantage of people's fears and anxieties by making promises of peace. Even so, says McGill religious studies professor Arvind Sharma, the appeal makes sense. "It's good to see that someone is calling for a peaceful solution," says Sharma. "In times like this, never underestimate the power of prayer. Any believer of any religion will attest to that."

The sounds of science

Fair enough. But—and this is where the Yogic Flying solution tests credulity—the Maharishi's supporters say spirituality has nothing to do with it. Leaders of the global Transcendental Meditation (or TM) movement insist that the laws of physics offer definitive proof that their 40,000-meditator assembly will bring perpetual peace and harmony throughout the planet. Says Neil Paterson, leader of the Maharishi-inspired Natural Law Party of Canada, "This isn't a religious or spiritual effort. This is science."

"The 40,000 Yogic Flyers would act like a giant radio transmitter" radiating positivity worldwide, explains physicist John Hagelin, last year's presidential candidate for the Natural Law Party of America. "The physics of it are identical."

That's the simplest explanation for what TM-ers call "the technologies of consciousness." The Yogic Flyers' claim to scientific status reaches into the deepest conundrums of theoretical physics: the Unified Field Theory, more commonly known as the Theory of Everything, or TOE. TOE is an attempt to explain all forces in the universe—gravitational, electromagnetic and atomic—in a single equation expressing the "Unified Field" from which they all emerge. Albert Einstein worked on TOE for the last 30 years of his life; Stephen Hawking is one of many to have picked up the pieces today. Despite the legions of eggheads working the problem, the definitive TOE remains a mystery.

But never mind. TM leaders say the Unified Field exists at the level of human consciousness and that Yogic Flying allows them to access it. And the figure of 40,000 meditators wasn't pulled from a hat; it's the result of a specific mathematical equation. The formula is as follows: a gathering of Yogic Flyers, equal to the square root of one per cent of the world's population, can reduce violence and conflict around the world. Given the current global population of six billion, the formula calls for 8,000 Yogic Flyers. "With 8,000 we can have an impact, but it won't be enough to deal with suicidal terrorists," said Hagelin, who teaches at the Maharishi University of Management in Fairfield, Iowa. "We've multiplied the minimum number by five to arrive at 40,000. It's a safety factor."

Fuzzy thinking?

But can a giant warm-fuzzy generator stop people from killing each other? Yes, provided you understand another branch of physics: superconductor theory. In a superconductor, which is a metal cooled to extremely low temperatures, all atoms function collectively and—surprisingly—remain impervious to external magnetic fields. The Yogic Flyers would unify and harmonize global consciousness like the atoms of a superconductor, creating a field of "pure invincibility" and making every last person on earth impervious to homicidal thoughts.

It's all so simple in the end, isn't it? If everyone would just take an ingot of aluminum, freeze it to within 10 degrees of absolute zero and expose it to an electromagnetic current, then we'd all know how to put an eternal end to human bloodlust.

TOE jam

"It seems to me that they're mixing metaphors," says Peter Watson, a physicist at Carleton University in Ottawa and an expert on pseudo-science. "They're using things like TOE and superconductors as analogies for human consciousness. I've met John Hagelin. He's an extremely talented mathematician and clever physicist who has taken a perfectly good scientific theory and, unfortunately, applied it to a realm where it doesn't make any sense."

Hagelin points out that Yogic Flying peace technology has been scientifically proven. On many occasions, the Maharishi's supporters have gathered thousands of meditators in a single place, then attempted to measure the decline of global conflict. Those kinds of measurements are hard to come by—they sometimes measure it by comparing newspaper reports of global violence and bloodshed on different days of the week—but some of their research has been published in reputable academic journals.

Carpe TM

Many remain skeptical. "There are no studies—other than the ones they've done themselves—to support their claim," says Mike Kropveld of Info-Cult, a Montreal-based resource centre. "The fact is that the TM movement has been around for 40 years, yet conflicts and wars continue. But facts usually do not stand in the way of strongly-held beliefs." Kropveld also points out that the Maharishi has never been short of funds. Recent reports have estimated the worth of the global TM movement at $3.5 billion (U.S.).

"In times of great stress," adds Kropveld, "people seek magical solutions that will fix everything. And there's always someone around who'll offer them one."

But for Hagelin, Paterson and all the Maharishi's devotees, there's no hocus pocus involved. Every time a war breaks out, they gather as many Yogic Flyers as they can to crank up the global harmony quotient. Hagelin is feeling, for lack of a better word, war-weary. "We keep assembling, disassembling and reassembling these groups every time," he says. "I wish we had the necessary funds to keep it up, but we don't. We need to create this group of 40,000 so that we won't have to worry about violence ever again." ◆

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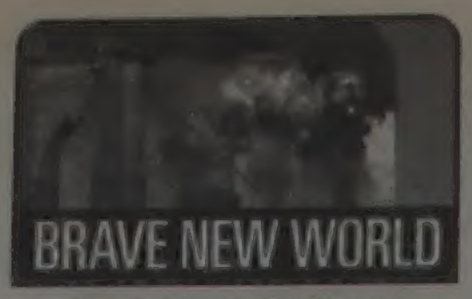
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BY DAVID STUART

Revenge of the nerds

In that horrible week after 9/11, it seemed that half of the "human angle" stories (as if there were any other kind) in the media had to do with the seemingly universal feeling among people who spent that day, and often several others afterwards, glued to their TV sets feeling helpless. I too shared that overwhelming feeling: the need to do something, anything, no matter how trivial, from giving blood to picking up debris to, among some barely human members of society, taking anger out on innocent people of Middle Eastern descent.

That desire to light a candle in the face of inexorable darkness was so universal, it was even felt by one of the most marginalized and cynical segments of society: hackers.

Within minutes of the attack, hacker-oriented computer message boards like Attrition.org and AntiOnline.com became bee's nests of resentment—the status quo, really, except this rancor, usually reserved for authority in general and nerd-tormenting school bullies in particular, was now squarely focussed on Arabs and/or Muslims in general, and Osama bin Laden in particular.

Alarmed at the plans being devised on the forums they regularly monitor, the FBI's National Infrastructure Protection Center issued a press release warning potential cyber-vigilantes to cease and desist, threatening five-year sentences to anyone proven guilty of so much as defacing a web page in the name of September 11. Unfortunately choosing to use the term "collateral damage," which reeks of Big Brother-style disinformation in hacker circles, they intimated so-called "hacktivists" (who, in North America, usually restrict their targets to kiddie porn and perceived enemies to freedom of speech) didn't know the potential dangers of wading into the international arena.

The FBI, for once, was right. Outside relatively conflict-free (until recently) Western culture, the Internet is often a very dangerous place. Many American authorities were first alerted to the potential dangers of cyberwar after the U.S. Air Force accidentally (they claim) bombed the Chinese embassy in Belgrade in December 1999, prompting virtually the entire hacking subculture of the most populous country in the world to lash out at government and military networks. The extent of the damage was never fully revealed, but some believe it's no coincidence that President Dubya started to adopt a more conciliatory tone toward China during last summer's spy plane conflict after Chinese hacktivists started another volley of cyber-attacks.

And in the Israel-Palestine conflict, the Internet has become a *bona fide* theatre of war. The latest Intifada has bred a generation of patriotic pro-Palestinian hackers who'd rather tamper with the Knesset's files or publish the credit card numbers of donors to a pro-Israeli organization than strap a bomb to their chest and detonate it in downtown Tel Aviv. Israel, for over 50 years the undisputed military dominator of the conflict, has found itself in unfamiliar losing territory in the online conflict, a development that has become a point of pride among some Palestinians who have never even seen a computer, but still dub the phenomenon the "Inter-fada."

As successful as Middle Eastern Muslim hacktivists are, they don't hold a candle to their brethren in Pakistan, who have a 50-year-old conflict of their own in the Kashmir province dispute with India. About a third of the world's organized hacker groups are Pakistani, including the most prolific one, Silver Lords, who conduct about 1,100 attacks every year (that's three *a day!)* and one of the most venerable, Gforce, who last year achieved notoriety with a month of well-targeted attacks on Indian government and media. In fact, most of the major victories of the Inter-fada were actually won by Pakistanis.

Motivated by religious pride and feelings of injustice, these Pakistani groups probably would have declared cyber-war as soon as their government chose to support the U.S. instead of Afghanistan even if Western hackers hadn't struck first. But they did, and badly.

Three days after 9/11, a significant threat was made by one of the most infamous U.S. hacker teams, World of Hell, who also took the lead against China during the spy plane crisis. Famous for defacing hundreds of sites at once, for having shut down the CIA website by flooding it with requests and for having two of its members arrested at Defcon 9, the latest hacker convention, for stealing a pay phone, their spokesman Dawgyg promised entire countries would be knocked offline.

That hasn't happened, but one of W of H's most famous hitmen, RaFa, did deface the Website of the Ministry of the Interior of Iran with an anti-al-Qaeda message—apparently ignorant of the fact that not only is Iran a U.S. ally in this war, but as Shiite Muslims, they are the sworn enemies of Osama bin Laden.

RaFa next surfaced under the aegis of YIHAT, "Young Intelligent Hackers Against Terrorism," the brainchild of German celebrity Kim "Kimble" Schmitz. A former hacker turned multimillionaire security consultant, Kimble added to the U.S. government's $5 million price on Osama bin Laden's head with an additional $10 million of his own, saying it is in memory of two "associates" who died in the World Trade Centre. Kimble's critics, and they are legion, dismiss the reward as a publicity stunt and hold a similarly low opinion of YIHAT (which, incidentally, is a homophone for "jihad" in German).

RaFa left a pro-YIHAT message on 13 websites, including two belonging to Aon Corp., which lost 200 employees in the World Trade Centre, as well as several with Arabic-sounding names but no relationship whatsoever with al-Qaeda. For this, he was disowned by Kimble, who tried to draw attention away from these missteps by announcing another of his hackers, Splices, had found al-Qaeda accounts worth $50 million in the Sudanese bank Al Shamal. Their "proof" was sketchy at best, and the Khartoum institution eventually revealed that the accounts in question had been closed for years.

These ham-handed attempts drew the wrath not only of fellow hackers—like Fluffi Bunni, an anarchistic, anti-religion, anti-U.S. and, mostly, anti-Kimble hacker who defaced YIHAT's website, prompting Kimble to shut it down with the claim that he had enough hackers on board anyway—but of Pakistan's Gforce. The notorious, fanatical group first defaced the National Oceanic and Atmospheric Administration Center on October 17 with a promise to attack 1,500 American and British government and military websites in the next month.

Since then, they're three down and 1,497 to go, having only hit three web pages belonging to the American Defense Test and Evaluation Processional Institute with demands that the U.S. stay out of Pakistan, the most horrific picture I've ever seen (an Israeli soldier holding up the headless corpse of an infant in Lebanon while UN soldiers look on) and a rambling, propaganda-laden treatise with admittedly valid points like, "ANdh [sic] tey [sic] vcall [sic] Pakistan a corrupt country? Just how fucking corrupt can you get when the President of hte [sic] most powerful nation in the world gets a blowjob from an intern working in his office???"

Gforce is a study in contradiction. They align themselves with Osama bin Laden, who is morally opposed to U.S. culture, calling it secularist and decadent. Yet the group's name, as well as those of its members (Heataz, Sniper, Rattlesnake, Rave and Instinct) are utterly pop culture—in the one interview he's ever given, group leader Heataz claims he doesn't even know what Gforce refers to (apparently he's unfamiliar with the force of gravity); it just "sounds cool."

Of course, contradiction and failure to think things through are hardly unique to Pakistan—they're faults shared by all hackers, it seems. For example, while American hackers were busy planning petty revenge against friend and foe alike for 9/11, they did nothing while the government enacted legislation allowing the FBI to expand its ability to monitor cyberspace. Hackers have long been up in arms against the bureau's Carnivore system, which allows them to read only e-mails to a court-approved subject that contain certain keywords; now, the FBI may well have the power to monitor everyone's e-mail all the time, and hackers have done nothing to oppose this encroachment on the First Amendment.

Similarly, hackers seem to have forgotten their longstanding supporter of encryption to ensure privacy. Even though only rumour links bin Laden to the Internet, and the only thing the FBI has proved the hijackers used the 'Net for is to order plane tickets online, mere suspicion that encrypted e-mail may have been sent between Afghanistan and Florida has bolstered some politicians' insistence that the FBI be given a "backdoor key" to all encrypted e-mail, a proposition that has horrified hackers until they were too busy defacing websites to notice.

And perhaps the ultimate irony lies in the fact that hackers consider themselves to be pigeonholed by the media into only one aspect of their activities, computer invasion. The hacker philosophy states that everything can be hacked—computers, technology, even people. Anyone who finds a new use for technology, who thinks outside the box, is considered a spiritual brother to hackers. On September 11, 19 men used box cutters to, literally and figuratively, hack their way outside the box. They found a new use for commercial airplanes, turning them into flying bombs that, unpredicted by anyone, were able to take down two of the proudest, tallest towers in the U.S.

That was, by definition, the ultimate hack of all, and those who are doing their cause more harm than good by plotting ill-conceived cyber-vigilante attacks are aligning themselves against better hackers than they'll ever be.

WTO Caravan

Continued from page 4

too. The WTO is kind of a world government. Why don't they distribute resources more equitably?"

Something Moore

For its part, the WTO continues to see trade liberalization as the answer to the world's woes, not a source of them. Enabling corporations to deliver goods and services without being slowed by international borders, goes the logic, will allow the open market to improve living standards around the world. That's why, according to WTO director general Mike Moore, it's going ahead in Qatar.

"Ministers are resolute," he said in a speech in early October. "They do not want a repeat of the failure of Seattle. Nor can we pretend this is a routine meeting where ministers will simply discuss general economic trends. The context in which ministers will meet ensures a decision will be taken, whether positive or negative, that will have long-term implications for the WTO. Failure to get consensus on a forward work programme will lead many to question the value of the institution. It could condemn us to a period of hibernation.

"The concerns of all players—rich and poor, large and small—must be addressed, but with a sense of realism. It is true some imbalances exist in the trading system. But the only way the system can be adjusted and the imbalances addressed is in a wider process of negotiation. It is true that many of the expected benefits of the previous round have yet to materialize for some members. But it serves the interests of no one to delay further trade liberalization until all previous expectations are delivered upon. It is true some poorer countries are marginalized from the trading system. But this situation will not change by opting for the status quo."

Even the CFWTO would agree with that statement: the status quo must go.

VUENEWS

YOUR ALTERNATIVE GUIDE TO WHAT'S *REALLY* GOING ON...

BUSINESS

Drug bust

OTTAWA—It's a perfect example of corporate rights run rampant. The federal government, perhaps overzealously, wanted to protect its citizens from anthrax and decided to stockpile doses of one of the leading antibiotic treatments. Problem is, the company Health Canada went to for the drug didn't have the patent for producing it, making the company that *does* have it rather upset. In the post-September 11 world, although it's not kosher to criticize elected leaders, it's still okay for drug companies to cry when their profits are jeopardized.

The incident began last Thursday when Health Canada placed a $1.5 million order for 900,000 ciprofloxacin tablets from Toronto-based Apotex Inc. Ciprofloxacin is a generic version of German multinational Bayer's Cipro pill—and, according to international drug patent laws, nobody is permitted to make a generic version of the drug until 2004.

Ottawa reportedly approached Apotex instead of Bayer because it would save about $1 million by buying the generic medication and it wasn't sure if Bayer could supply Canada with all the product it wanted. But none of that matters to Bayer, which is more concerned about setting a dangerous precedent—a government superseding patents—which could cut into profits down the road.

"It is certainly a dangerous precedent," Bayer patent lawyer Neil Belmore said to the *Globe and Mail*. "Health Canada appears to have approached Apotex directly. It didn't follow the legislative framework." That framework allows countries to overrule patents when they declare a state of emergency. By not playing by the rules, Ottawa "theoretically" opened the door to legal repercussions, Belmore said.

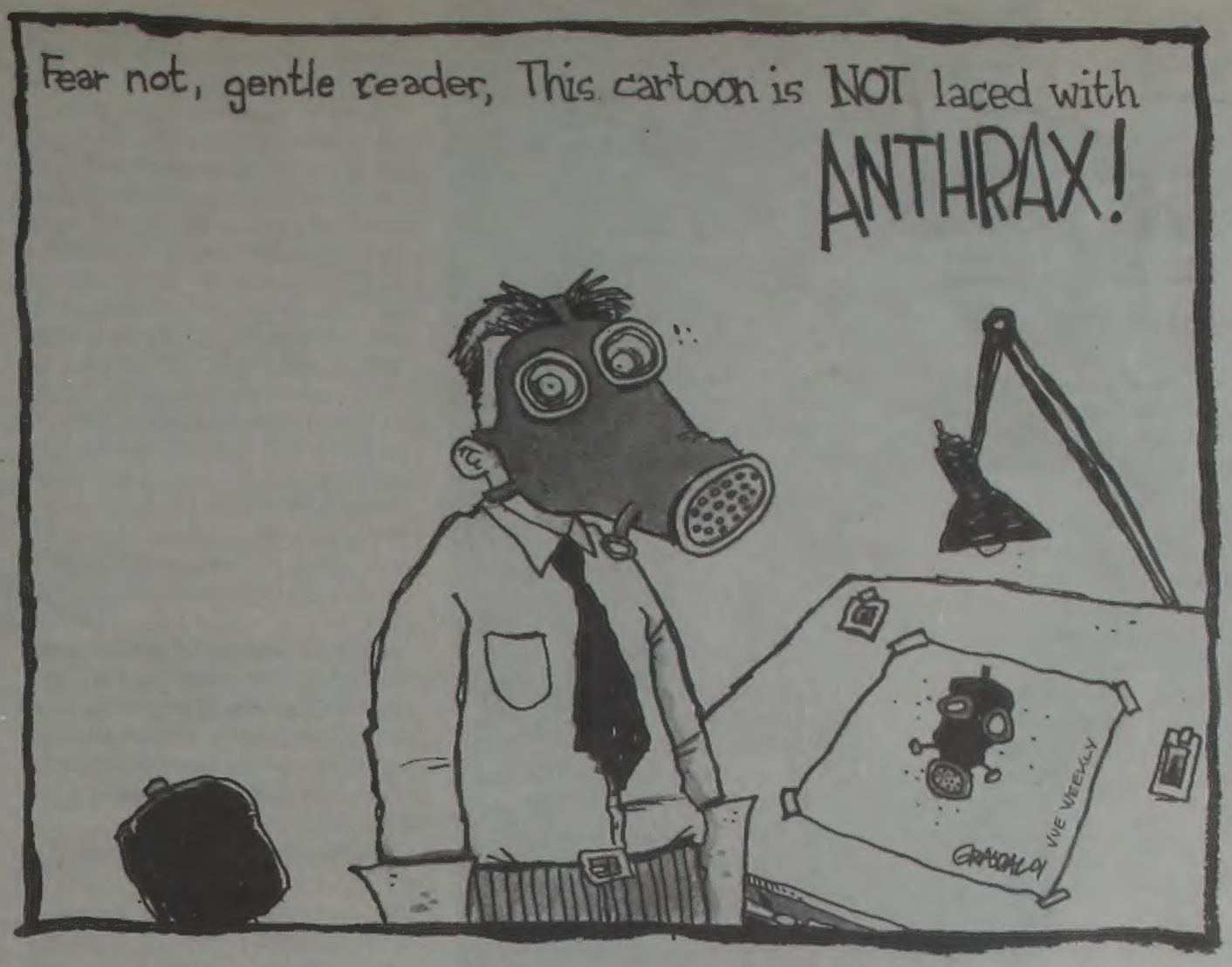
Federal health minister Allan Rock initially remained unrepentant in the face of such criticism. "We are doing what's necessary to protect Canadians," he said at the news conference last week about the government's $12 million plan to protect Canadians from potential bioterrorism threats. Apotex, as well, was steadfast. "They needed it and I was willing to supply it," company president Jack Kay told the *Globe*. "End of story."

But as is the case with most matters involving lawyers, the story didn't go away that quickly. Bayer, with the help of a slick press conference in a warehouse full of pills, not to mention political pressure from Joe Clark and Stockwell Day, forced Ottawa to cut a deal in order to stave off a lawsuit. On Tuesday, Health Canada agreed to buy one million Cipro tablets from Bayer, which the company has promised to provide within 48 hours of an anthrax attack. If Bayer can't come through, only then will Health Canada be allowed to resort to the generic pills produced by Apotex—a shipment it's paying for in full regardless.

This costly settlement prompted opposition parties to chastise Rock for wasting taxpayers' money—Day even called for the health minister's resignation—although they didn't appear overly upset at Bayer for being greedy. On Tuesday, Rock said Bayer was playing a "shell game" with Canada, an accusation backed up by an anonymous Health Canada official's comments to the *National Post*: "The first place the department went to get those antibiotics was Bayer and [the department] actually bought X amount from Bayer and, at that point, Bayer said we are not going to give you anymore because of demands in the States... so the department said okay, we've got to fulfill our quota some other way."

In the U.S., where people are actually being diagnosed with anthrax, pharmacies are running out of their Cipro supplies and there's increasing pressure on government to give generic drug-makers the green light to start producing ciprofloxacin. (In Canada, pharmacies buy Cipro for about $2.50 per tablet and pay approximately $1.50 for ciprofloxacin; the ratio of brand-name to no-name price is similar in the U.S., where the pills cost about twice as much—a significant factor because the recommended full-course treatment is two pills daily for 60 days.)

James Love, a member of consumer advocate Ralph Nader's Consumer Project on Technology, has sent a letter to Democratic senator Charles Schumer of New York demanding that Washington go ahead with its plan to override Bayer's patent. "By failing to act, you are putting Americans at risk," Love wrote. "Your official responsibility is to protect the public's health and not to defend large profiteering pharmaceutical companies, which are already making a fortune because of our country's current problems." Citing the World Trade Organization's intellectual property rules and the debate over affordable AIDS drugs in impoverished countries, Love accuses drug companies of promoting "medical apartheid." How about medical terrorism? —DAN RUBINSTEIN



WAR ON TERRORISM

NDP backs U.S.A.

OTTAWA—In a move designed to distance itself from some voices in the left who claim America's foreign policy in the Middle East was a contributing factor in the September 11 attack, NDP leader Alexa McDonough issued a public statement showing support for the American-led coalition and Canada's armed forces.

"We must distance ourselves from any who argue that past American wrongs somehow explain and justify the atrocities of September 11," said McDonough. "They do not and they cannot. Just as the United Nations must take the lead and bring the perpetrators to justice, the UN must also lead in the campaign against terrorism. And it's doing that."

But in the statement, McDonough cautioned that the coalition must not turn the military action in Afghanistan into a mission of vengeance, and she blasted Prime Minister Jean Chrétien for not informing the House of Commons of the decision to commit troops and ships to the war effort.

"We insist that such debate and vote take place [in the House of Commons] before any further deployment of military resources," she said," particularly given the U.S. indication that it may be prepared to expand its attacks to other countries behind Afghanistan."

Even with McDonough's reservations over how the feds handled the deployment of troops, she emphasized that her opposition to the lack of debate in no way means that the party doesn't support sending them to help the United States.

"We support the men and women of the Canadian Armed Forces who have been assigned to undertake their missions," she said. "We support them with a view to returning them safely home, as well as supporting their families who have remained behind in Canada." —STEVEN SANDOR

...as do Willie Brown and Tim Horton's

SAN FRANCISCO—There's nothing unusual about North American politicians telling people to go shopping these days. They're afraid of a stagnant economy and want us to go about our business as if everything were normal, as if the planet weren't a tinderbox on the verge of epic disaster. But San Fran mayor Willie Brown's recent coupling of patriotism and purchasing still sounds absurd.

At a rally in front of a couple thousand people at San Fran city hall, the mayor began distributing some of the 15,000 posters he's dreamed (and printed) up. They feature the stars and stripes on a shopping bag, complete with handles, adorned with the slogan "America: Open for Business."

"It was like a lightbulb went off over his head," mayoral aide Alex Tourk said to the *San Francisco Chronicle*. "He wanted to send a message of solidarity and show America that San Francisco is leading the charge to revitalize the economy."

"It's just giving me goosebumps," said one of dozens of city volunteers conscripted to help out at the rally. "I mean, can you imagine FDR coming up with something like this after Pearl Harbor?"

Corporations have also been quick to embrace the rhetoric of patriotism. Ford, General Motors, United Airlines, Ralph Lauren and K-Mart have all sparked up ad campaigns trumpeting the stars and stripes, while in Canada last week, Tim Horton's was giving away free coffee on the waterfront in Halifax when ships set sail for the war while children waved from the shore wearing free "I am Canadian" scarves provided by Molson's. —DAN RUBINSTEIN

VUEPOINT

BY PAUL MATWYCHUK

Home and native land™

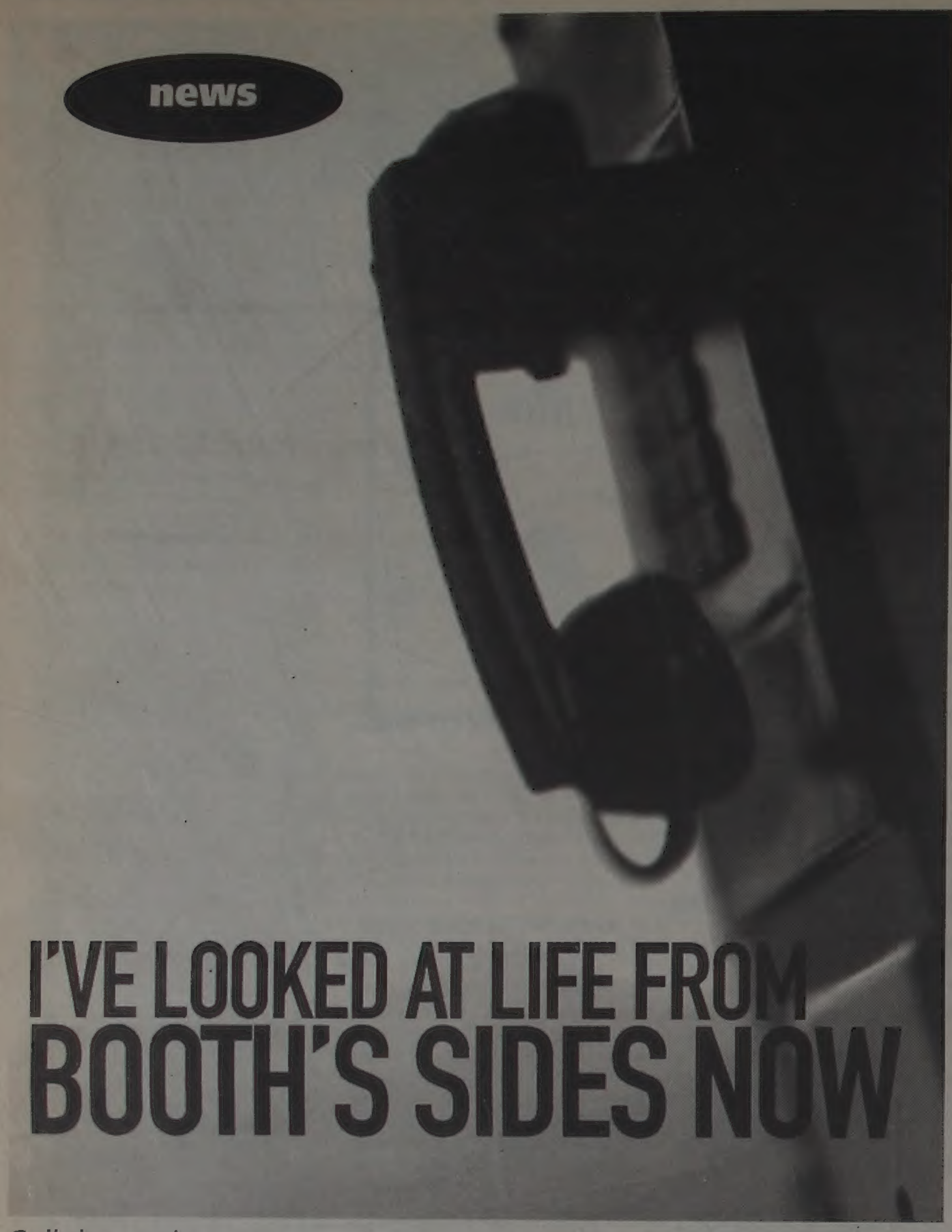
I can remember being 12 years old and spotting the sign outside the gigantic Canada building at the Canadian National Exhibition in Toronto and marvelling at the fact that Canada—a country!—could actually have a logo and an official typeface. I was a precocious kid, I guess (or maybe I'm a stunted adult, because that notion amazes me even today), but it's looking more and more like Canada was ahead of the game when it came to developing a distinct brand for itself.

In her oft-cited book *No Logo*, Naomi Klein portrayed branding as part of a sinister, ongoing effort on the part of corporations to expand their influence across the borders of individual nations to their point where they started operating as countries in their own right, flying their own "flags" and answering to nobody's laws but their own. But Klein neglected to mention that while sneaker companies have started acting like countries, countries have started pitching themselves like sneaker companies—a development that means that the real geopolitical power brokers of the 21st century won't be Metternichs but marketeers, and that a country's Q rating may carry more weight than its human rights record. For instance, when Belgium recently decided they needed to improve their reputation after a series of health scares and revelations of government corruption, they decided not to hire more food inspectors or stage public hearings into the corruption scandals but to introduce an eye-catching logo, hipper national colours and a new Internet suffix.

In a provocative recent essay in *Foreign Affairs*, Peter van Ham predicted a future where, just as a company that fails to carve out a familiar image for itself in the marketplace will struggle to turn a profit, nations that neglect to develop themselves into powerful, trusted brands will fall by the wayside too. (Forward-thinking Estonia, for instance, has started referring to itself as a "Scandinavian" country; they know there's no cachet to being called a Baltic nation or, God forbid, a "post-Soviet state.")

In van Ham's view, the ultimate, blue-chip geopolitical brands are NATO and the EU—organizations that claim to promote stability and prosperity but whose stiff membership requirements ensure that only countries that are stable and prosperous already can get in. It's possible, then, to understand these groups as purely image-driven entities, doing little to benefit their members, taking action only when it's necessary to maintain the lustre of their brand, so that membership becomes merely a luxury item—the Hermès tie and Cartier watch of nationhood. And if you're a country and you have to ask the price of such a prestigious purchase... well, you probably can't afford it.

news



I'VE LOOKED AT LIFE FROM BOOTH'S SIDES NOW

Cellphones be damned; payphones will never die out

BY DAN RUBINSTEIN

"Well, if I called the wrong number, why did you answer the phone?" —James Thurber

First I dial up a highway rest area on I-10 near the Louisiana-Mississippi border. No answer. Then I call the payphone at a bar in Hammond, Louisiana. It too just rings and rings. I hear the same lonely cries at the Aquarium of the Americas and in a waffle house parking lot apparently frequented by rich old men and young, crazy punks. The phone at the bus station in Lafayette, however, is busy. Getting warmer. Finally I try the phone outside a methadone clinic in New Orleans. A woman answers on the second ring.

"Hello?" she says, surprisingly naturally.

"Hi," I respond. "Is this a payphone?"

"Yeah."

"In New Orleans?"

"Yeah."

"Outside?"

"Yeah."

I tell her I'm a reporter calling from Canada, that I'm dialing random numbers supplied by the Payphone Project, a website that lists thousands of payphone numbers around the world, some accompanied by descriptions and photos of their locations.

"Do you mind if I ask a few questions?" I inquire.

"Um, okay," she responds.

"Well, what made you answer the phone?"

"Because I'm waiting for a big drug deal to come through," she says laconically, sounding vaguely annoyed. "Goodbye."

Addicted to this experiment, to the possibility of connecting with strangers anywhere in the world (yet restricted by my budget and unilingual communication skills), I click open the Payphone Project's directories of numbers for two states I've visited: Alaska and Iowa.

Nobody answers at the Quicky Mart in Homer, Alaska, but a boy picks up on the third ring at Soldotna High School a couple of hours up the coast. I give him my spiel and ask why he felt compelled to answer a ringing payphone. Turns out his class was running laps in the school's hallways ("We can't run outside, man. There's snow") and he figured it might be a call for somebody.

Nobody answers at the only phone booth in Cleghorn, Iowa, nor at a park in west Des Moines, a laundromat in Council Bluffs, a bookstore in Cedar Rapids. But I'm saved by the manager of the menswear department at a K-Mart in Waterloo, Iowa. "I work here," she replies when I ask why answer the payphone. It's a busy spot, she tells me. Shoppers are always asking her where the store's payphone is. But she's only heard it ring once before, a couple of years ago. She picked it up then, too. My call may not have been thrilling—we talked about the weather and the Waterloo Diamonds, the local minor league baseball team—but at least I didn't hang up immediately like that guy.

They're on street corners where cars roar past and in bus stations where loudspeakers blare out departure times. They're in sleek airport lounges and rundown bars, in crowded shopping malls and on desolate rural roads. We use them to call lovers and enemies, to pay bills and buy contraband, to apply for jobs and tell our bosses we're too sick to make it to work. We use them when we're leaving for far-off destinations and when we're arriving back home. They're a staple in films and on television, particularly crime shows. Superman couldn't have saved the world from Solomon Grundy without them. Payphones are an integral component of most of our lives, part of our collective cultural history. But their future is threatened; they may never be the same again.

"If we all discovered that we had only five minutes left to say all that we wanted to say, every telephone booth would be occupied by people calling other people to tell them that they loved them." —Christopher Darlington Morley

The most culpable culprit, of course, is the cellphone. With the proliferation of personal wireless communications—there's been a 200 per cent explosion in cellphone usage in North America over the last couple of years—has come a corresponding decline in the need for payphones. It's a very simple equation. You don't have to hunt for a payphone when you've got a little gadget in your pocket that'll do the trick, a fact which has irreversibly changed the industry for the companies that populate our landscape with payphones. Why worry about 100 phone booths in a particular part of the city when there's only enough demand for 50?

The reduction figures are most dramatic in the United States, where there were a peak total of 2.6 million payphones in 1998 and 400,000 fewer today. In Canada, until recently, the number of units was still growing. There are more than 39,000 Telus phones in Alberta and British Columbia today, up from 35,000 five years ago. In Edmonton, there are roughly 4,100 payphones on city property, in hotels, bars, restaurants and other conventional locations, according to Chris Yearwood, manager of market and product development with the Telus public access department. Although Telus isn't yanking phone booths off city streets, they're not actively searching for new locations these days. "We have de-emphasized our sales efforts," says Yearwood. "We aren't packing up and heading for the hills, by any means. But we've reached a saturation point."

What Telus is actively pursuing, he explains, are high-tech alternatives to traditional payphones. These aren't your father's payphone. They're multimedia terminals capable of providing e-mail and Internet access and information (about hotels, restaurants and other visitor-type interests) applicable to the surrounding environment. Telus is exploring their options, Yearwood says, and working on developing three different types of new payphone terminals, with working models already in use at places like the Calgary airport.

Still, Yearwood doesn't see the market for old-fashioned payphones evaporating quite yet. "They're certainly hurting us," he says about cellphones, "but our feeling is that there are loyal users who don't make enough calls to justify buying a cell. There also seems to be a culture out there that has a real fascination with payphones. I don't know what the TV business would do without payphones. If there's money that needs to be dropped off, a place to make an illicit call—it's a phone booth. Run to the corner and call me on your cell? It just doesn't have the same cachet."

"Life with Mary was like being in a telephone booth with an open umbrella—no matter which way you turned, you got it in the eye." —Jean Kerr

Take a walk along Whyte Avenue and you'll see the shifting face of communications. Strolling along the strip on a weekday afternoon in mid-October, the first phone booth I saw was just east of 109 Street on the north side of Whyte. It was a bright, immaculate new Telus booth, a replacement for one of the half-dozen booths vandalized during the Canada Day riot. That was nearly four months ago, but there's no phone in the booth yet, just a metal mounting plate with a tantalizing white cable snaking out and in again.

Across the avenue, in the front of the Royal Bank, there *is* a phone in the booth. But at the corner of 108 and Whyte stand two booths with no phones. (The booth on the north side does have a handwritten sticker affixed to the glass. "Buy things you don't need," it reads.) At 107 and Whyte there are two more booths with no phones, halfway to 106 Street there's an operational phone booth and another at 106 Street, this one with a woman inside making a call. Another booth with no phone at 105 Street, half a dozen outside phone boxes at the busy 104 Street intersection and a pair of bright-red, Brit-style booths in front of Brit-style pubs between 104 and 103 round out my journey. While walking the six blocks, I counted 17 people talking on cellphones.

The process of installing phones into new booths involves not only Telus but also Epcor and a private inspection company called the Inspections Group. CRTC rules demand that booths receive electricity to power the phone's display screen, which pulls Epcor into the picture and begins a befuddling back-and-forth dance between the utilities. Chris Yearwood expects most of the half-dozen new riot-replacement booths on Whyte to be equipped with phones by the end of October, pending power connection by Epcor and approval from the inspectors, a spinoff company started by several former Epcor employees.

Considering such drawn-out scenarios, the fate of the payphone may look dire. "But don't write us off yet," cautions Walter Goff, the director of sales and marketing for

SEE NEXT PAGE

This clan is my clan

Contrivances counteract conviction in *All Families Are Psychotic*

BY PAUL MATWYCHUK

books reVUE

The first chapter of Douglas Coupland's new novel, ***All Families Are Psychotic***, consists of a rather inelegantly expository telephone conversation between middle-aged divorcée Janet Drummond and her daughter Sarah. We get a lot of colourful information about the Drummond family during this passage; for instance, we learn that Janet's son Bryan is dating a girl named "Shw" who he met while trashing a Gap outlet during the WTO protests in Seattle. The glib, reflexive "topicality" of that touch is more than a little annoying, but what really made me want to throw the book across the room was the revelation that not only is Sarah an American astronaut who's about to be launched into space, but that she only has one hand to boot—a deformity caused by Janet's having taken thalidomide during her pregnancy.

I suppose there's no rule that says you can't make a character in your novel a thalidomide baby, but I get the suspicion Coupland is drawn to the concept simply because it packs a lot of kitschy shock value and not because he wants to grapple with the genuine, real-life heartbreak associated with it. (It seems that way even if you know that in real life, Coupland's niece was born with a similar defect.) Similarly, Coupland isn't content merely to introduce AIDS into his storyline; no, he sets up an elaborate scenario whereby Mr. Drummond, in a jealous rage after discovering his son Wade (who, although he doesn't realize it, is HIV-positive) has unknowingly slept with his mistress, shoots him in such a way that the bullet passes through his body and hits Janet in the liver, inadvertently giving *her* AIDS as well. And in an ultimate, sick irony, Janet develops mouth ulcers as a result of her disease that she can only treat by taking... black-market thalidomide. I realize that, to a large extent, the absurdity of the Drummonds' story is the point, but there's no pain or anger or truth *underneath* the absurdity—this book toys with the *idea* of "the ultimate dysfunctional family" but despite its title, the craziness Coupland packs into his hyperactive plot is too contrived and pleased with itself to have much resonance.

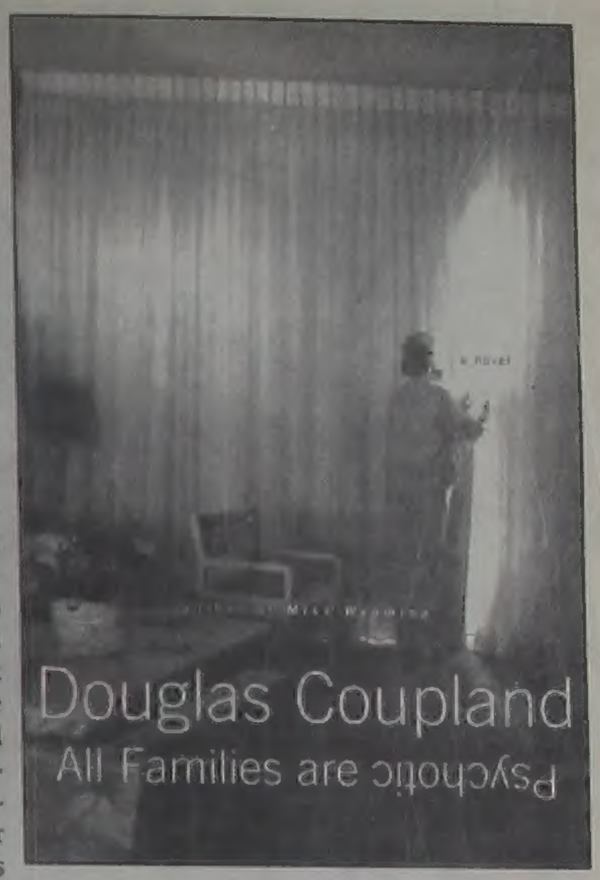
Carl wash

Still, clever plotting offers its own pleasures, and there's more than enough stuff going on inside *All Families Are Psychotic* to keep your interest up—besides AIDS and thalidomide, the story also contains a baby-selling ring, a hostage-taking incident and an effete pharmaceutical magnate trying to acquire a letter Prince William wrote to his mother after her death so that he can get his hands on the DNA encoded in the gummed flap of the envelope. Coupland may have set out to write a densely woven tale of family misery, but if anything, the book's Florida setting, its wild plot, its offbeat sense of humour and its head-shaking affection for really stupid criminals is more reminiscent of Carl Hiassen than... I don't know; who specializes in dysfunctional families these days? Let's say Russell Banks. (The way Coupland gleefully subjects Bryan, the stupidest character in the book, to one indignity after another—including a disastrous encounter with a colony of fire ants—is pure Hiassen.)

And in the character of Shw, the utterly humourless anti-globalization activist who's secretly planning to sell her unborn baby on the black market, Coupland has created one of the more unforgettable grotesques of recent years—a character so hilariously horrible and tactless you wish she she could put in an appearance in every single scene. "She cut through the crowd," Coupland writes, "as itty-bitty as an astronaut, dressed in Lycra and aging black motorcycle leathers. She looked as if she'd groomed herself entirely with moistened fingertips." In another scene, she makes her exit by turning to Bryan's brother Wade and demanding that he drive her to the nearest gun range. "Florida is freaking me out," she announces. "I need firearms to re-empower myself."

Capra corn

Shw probably would have despised the soft-hearted ending to *All Families Are Psychotic*, and to tell you the truth, I wasn't all that crazy about it either. As the bruised, battered but ultimately functional Drummond clan gathers in the VIP lounge at Cape Canaveral to watch Sarah blast off into outer space, you realize that despite all the outrageous turns his plot takes, Coupland's theme is as sentimental as can be: he doesn't think all families are psychotic; he just thinks they're lovably eccentric. Is Douglas Coupland turning into a 21st-century Frank Capra? *All Families Are Psychotic* is like *You Can't Take It With You* with AIDS jokes.



All Families Are Psychotic
By Douglas Coupland • Random House Canada • 279 pp. • $34.95

Payphones

Continued from previous page

Payphone.com, a Houston-based company that sells and services payphones throughout North America. Although Goff says cellphones have clearly dealt the payphone business a painful punch in the gut, he feels there will always be a niche, especially for smaller companies like his.

When the American government deregulated payphones in 1984, dozens of firms sprang up to go head to head with the country's major telecommunications corporations. They didn't make much headway, however, until the last couple of years, when cellphones began eating up payphone profits and the lack of lucrative returns turned the big boys off. Today Payphone.com does a brisk $3 million (U.S.) in sales every year, moving 15,000 countertop payphones and 5,000 old-school Bell-style units.

In Canada, the CRTC introduced payphone competition in June of 1998. Initially, like in the U.S., it was difficult for newcomers to remain viable under the feet of much larger and much more established rivals. But the CRTC likes to level the playing field (hey, this is Canada). By setting rates and regulating the industry, it's paved the way for firms like Vancouver's Canada Payphone Corporation, who have to date installed more than 2,500 phones and signed national contracts with companies like Imperial Oil and Holiday Inn. Company president and CEO Bruce Clark told the *Toronto Star* that it's usually less expensive to make a call from a payphone than a cell. "Twenty-five cents still goes a long way in a payphone," he said.

"It's not a relic or a dinosaur yet," Goff says about the payphone, his core—and only—business. "Exxon does not want the public using its restrooms. But they have to have them." Goff is candid about today's payphone industry being inextricably linked to class. Payphones are still vital forms of communication in low-income areas and immigrant neighbourhoods, he says. That won't change anytime soon. There's also an age issue, he believes. Suburban malls where every 10-year-old is packing a cell don't require full platoons of payphones anymore. "These kids look at the payphone," he says, "like they look at black-and-white TVs."

I ask Goff if he's ever picked up a ringing payphone while walking by. Sure, he says. Any interesting conversations? "None that you could print."

"An actor who knows his business ought to be able to make the London telephone directory sound enthralling." —Donald Sinden

The history of the payphones can be traced back to 1880s Connecticut, where an inventor named William Gray is credited as the creator of a device that didn't really change much for nearly nine decades. In 1887, while working for Hartford's Colt Firearm Company, where the machine shop was fertile ground for fiddling around, Gray desperately needed to call a doctor one day when his wife was sick. His supervisors denied Gray access to their private phone, so he started dreaming about a machine that would allow average people to make calls in public. He filed for a patent in April of 1888 and a year later the first public coin-operated phone appeared in Hartford.

To learn more about the history and evolution of payphones, I go to the Telephone Historical Centre in the former telephone exchange building on 83 Avenue in Old Strathcona. Owned and operated by a nonprofit foundation and staffed predominantly by volunteer Ed Tel retirees, it's the largest phone museum in North America. Inside, amongst the 1,500 or so antique and modern phones and enormous switchboard units, are several restored payphones from times past. The *crème* of the crop is a circa-1904, Klondike-style payphone from Fort Stewart on the Yukon River. It has slots for sliver dollars and 50-cent pieces, an oak body and an elbow rest for weary talkers. Collectors would pay $5,000 (U.S.) for this phone.

In the basement of the Telephone Historical Centre there's a workshop where volunteers restore old phones. Alex Forbes and Gordon Gerdes, both men who retired in 1984 after 35 years with Ed Tel, are showing me the popular LPC-82-55 payphone, which was used throughout North America in the 1950s. Purely manual, the phone had three different slots for quarters, dimes and nickels. When you drop in a coin, they demonstrate through the unit's open back, it slides down a specific track and hits a certain bell, making an audible sound so the operator (always a woman back then) would know exactly how much money you put in.

"Our history doesn't really go back that far," Forbes says about the need for places like the telephone museum, an idea that was born in the 1970s when old phones were being smashed up and discarded. "Sure, we're specializing. But it was a unique situation in Edmonton. Ed Tel [before being bought by Telus in 1991] was the largest independent telephone company in Canada."

"The telephone is the greatest nuisance among conveniences, the greatest convenience among nuisances." —Robert Staughton Lynd

The first payphone appeared in Edmonton in 1899, inside Mackenzie's Bookstore on Jasper Avenue. In 1926 the city got its first outdoor phone booth. Alberta's frigid winters were a problem for phone company workers, says Gerdes—the rotary dials would freeze. Through they were serviced frequently and lubricated with a whale-based oil to remain functional, frozen dials were a regular occurrence until the first touch-button payphones were introduced in 1967.

Ed Tel used to have dedicated employees who'd travel around the city fixing payphones and collecting money. "Back in those days," says Gerdes, "payphones were one of the most lucrative parts of the phone business." In the payphone's heyday, back in the 1960s and 1970s, they were responsible for approximately 15 to 20 per cent of Ed Tel's total revenue.

William Gray's original payphone didn't change much until the 1970s, when the Bell Centurion, with its single-slot for different coins, was developed. "Those are still the workhorses of payphones," says Gerdes. Forbes and Gerdes show me a variety of phone styles that were popular over the last century. They flip through history books and old phone directories, some of which include instructions on how to use a rotary dial. They used to wonder why those instructions were necessary. "Now," says Gerdes, "we get children in here who don't know how to use a rotary dial."

Forbes and Gerdes agree that the cellphone is chipping away at the presence of payphones. But they don't predict they'll ever disappear totally. There will always be a need for them, says Forbes, in bus depots and hotels. Both men laugh about how they retired at the just the right time. Today, with cellphones and pagers, it's impossible to truly get away from work. They joke about their parallel careers in the business, starting in the switchroom in 1949, moving up the ranks and winding up in management. "I was your boss for a little while," quips Forbes. "That was tough to get used to," replies Gerdes, turning to me. "I taught him everything I know."

Then Forbes gets serious for a moment. "You can do anything on the darn things now," he says about payphones. "You can even go on the Internet. They're keeping up with the technology. That'll keep them viable.

"I'll tell you what, though. If they ever prove that cancer is connected to cellphones, payphones will come back."



Change all the locks

This fall and winter, you can change your hair without being drastic

By JULIANN WILDING

style

Be you male or female, hair for fall and winter is all about texture, and when it comes to hair, texture is a pretty open-ended word. Not only are styles fluctuating from sleek to shattered but intricate combinations of various textures, layers of colour and combinations of products are making just about every style attainable.

Razor-cutting is still a widely used technique, though the preferred look these days is more sophisticated than the extremes we saw a few years ago. Used to texture ends, create layers and shape a hairstyle, razor-cutting is probably the most versatile way to give your hair a subtle change if you've never done so before. Razor-cutting, which lends instant movement and depth to your hair's overall appearance, can gently take an ordinary haircut and make it look special. Layers are another way to add depth and texture (especially if you have thin hair), but don't worry—stylists have moved far beyond the Jennifer Aniston shag.

People often shy away from layers simply because of the obviousness of a lot of the layered styles of the past. But today's layered look is much more multifaceted, ranging from texturing so slight that the individual layers are undetectable to the naked eye to layers that carefully define the shape of a haircut. Intelligently chosen combinations of textures can also enhance your style without making a radical change: adding random flicks of different lengths to a smooth, sleek hairstyle, for instance, or hair that is smooth and organized but with really cut-up ends. (With this seemingly haphazard, accidental style, you can appear like you just woke up and looked that cute without even doing anything.)

Hurry with the fringe on top

Fringe is still an adorable feature, and if you've never tried it, now is the time—fringe, whether it's long and sweeping or super-short baby bangs or crisp and severe, is turning up in every kind of hairstyles. This trend applies to the boys as well; bangs are more complex than you think. In their most extreme form, angled bangs are starting short at the top of the head and extending as far as the ear. If you're going to do fringe, though, go all the way—none of those weak, watered-down, wispy strips of hair hesitantly hovering over the forehead, please. Which is not to say that they have to be thick, just that they ought to say something specific rather than limply hang in limbo.

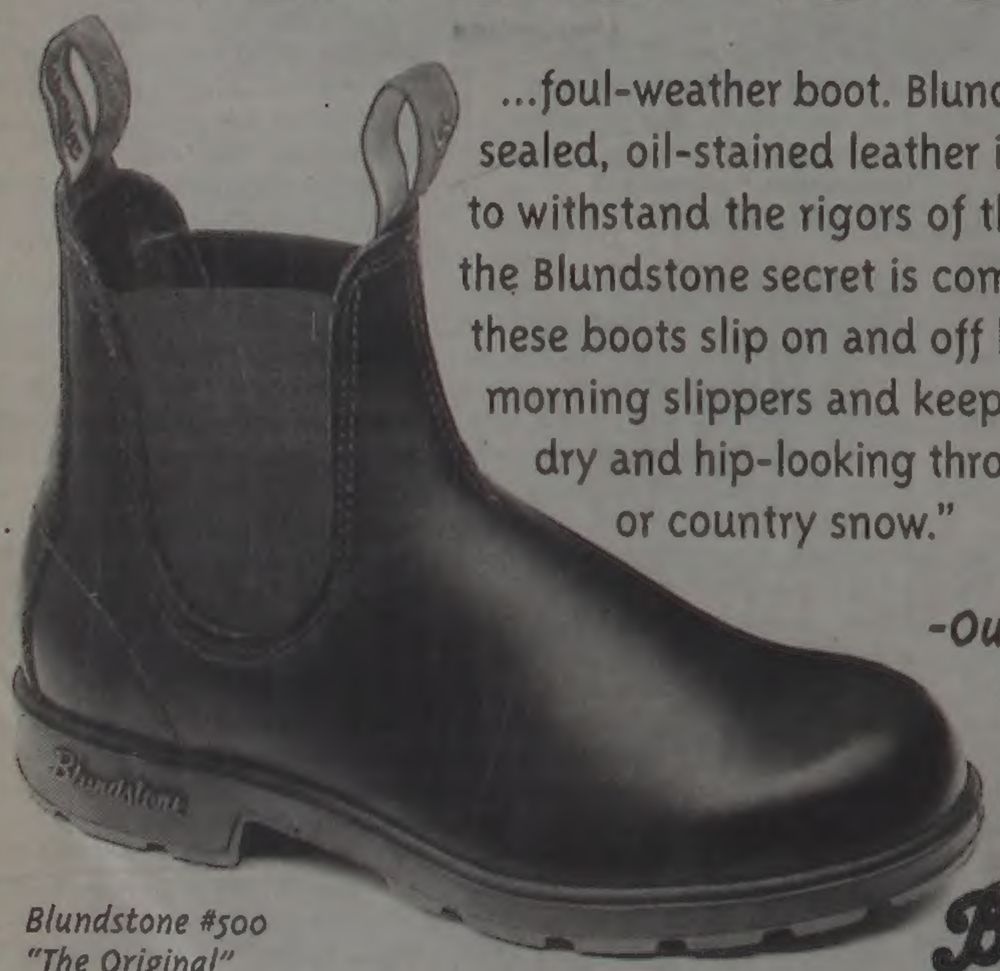
Colour is another way to add dynamic texture to the look of your locks. Subtle slivers of streaks in various shades can suddenly change the way you (and others) feel about your head. Right now, streaks and highlights are showing up in every possible colour, from golden to pale white blonde to silvery gray to dark black lowlights. Red, in all of its various manifestations, is the hot colour this season, from golden honey red to dark chestnut red and all the brights in between. Don't be afraid to go extreme with this colour, either, although if you've never handled dye jobs before, it may be a task you'll want to leave to the experts. Red hues in cinnamon or paprika are difficult to properly monitor if you're not well-versed in hair-colouring, and there's nothing worse than a bright orange or brassy streak screaming out its name when you were hoping for only a whisper. (And boys, you can highlight your hair in a colour other than yellow-blonde! Really, bleach is not the only tone available to you; it's okay to try something new!)

Goop for one

Combinations of various products can really spruce up limp tresses—but not every head of hair requires product. Nevertheless, it's enjoyable to try them out and see where you can take things. Spray wax is a fun one; even if you don't like what it does for you, it sounds cool when it sizzles out of the can. Pomade is another product just about everyone can use—just remember that moderation is the key, unless you want to look like you fell in a puddle. Layering products is a good idea, especially if you hate that squeaky-clean I-just-had-a-shower texture. I never thought that I would be a product junkie—in fact, I once prided myself on my hair's "fresh out of bed" appearance. Sadly, now I can't even wash my hair if I don't have adequate amounts of Sap Moss, Radical Cream, Self Control and Head Banger waiting for me on the counter. Spare me your pity, however; I'm having too much fun.

Photos: Franci Tétrault
Models: Kelly, Emily
Hair & Makeup: Crista for Lines & Legends
Location: Savoy

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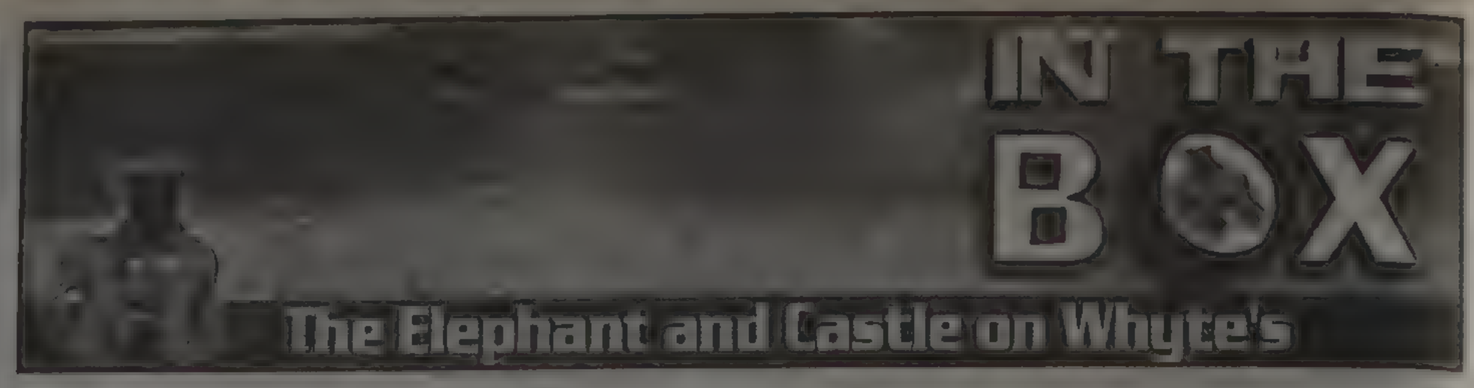
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BY DAVID DICENZO AND JOHN TURNER

This week, Vue pressbox fixtures John and Dave get a few things off their chests. For one, somebody needs to teach Pavel Bure how to spell "hustle"—and while we're at it, "pass." Peter McNab was way better at playing hockey then he is talking about it. And why can't the Oil provide Colorado jerseys to every team they play against?

Dave: Welcome to pro hockey, John. The Oilers go out and win a half-dozen of their first nine games, but you tank one to Toronto and another to Nashville and people wait for the floodgates to open. I can't really comment too much on the 4-2 loss to the Preds, seeing as I wasn't there. But I gather from hearing Craig MacTavish right pissed on TV that it didn't go well.

John: It's hard to believe that the team we watched beat Colorado last Thursday was the same team that put in such dismal performances against Toronto two nights previously and then against Nashville. If the Oil had played with the same intensity against both those teams, they would have kicked their sorry asses.

Dave: One Oiler was telling me, without making excuses, that sometimes a crappy effort is inevitable. Of course, this was before the Nashville game, so I figured the next shitty outing wouldn't take place for quite some time. Wrong. If only they could bottle the way they've played against the Avs so far this year.

John: What was so hard to watch in that last Colorado game was that no Canadian broadcaster had access to it. You'd think that an away game against the defending Stanley Cup champions would be televised here, but we had to watch an American feed at the E&C.

Dave: It was brutal, too. I was dying for someone to put on a radio and have the voice of the easily-excitable Rod Phillips accompany the visuals. Instead, we had to listen to former Boston Bruins dickhead Peter McNab bore us to death.

John: Those announcers were annoying. "What a power play," they would yell whenever the Avs kept possession in Edmonton's end for close to the entire two minutes. In Canada, it's not considered a great power play until you score. I also got tired of watching the camera try to catch up with the puck.

Dave: Kinda like the Avs, eh? Seriously, they don't know hockey in America. Patriotism and selectively getting involved where there's a political and financial interest, certainly. But hockey? No sir.

John: And what's up with Eric Messier? In this day and age, with the amount of money players make, there's no excuse for his nose.

Dave: That's a good point. No guy that makes sweet cash should have a nose that looks like a rotten piece of fruit hanging off his face. He makes Bryan Marchment look cute. Speaking of cute, yeah, Pavel Bure perfected his snap shot with Anna Kournikova, but is his Florida team not the most awful squad out there? No wonder coach Duane Sutter is a walking time bomb He lipped off big time to a local radio guy just for asking him what he thought of the team's performance in their 6-2 beating last Saturday. Maybe he should be yelling at Pav.

John: The game against Florida is going to look strange in the record books: fewest shots by the Oilers in a period (0) equals a 6-2 Edmonton win. Just goes to show how pathetic the Panthers are, with their captain Pavel, who leads the team with his uncompromising work ethic. Now he's been joined by his brother Valeri who shares the same values. I guess the Flames have proven this year how much better a team can play when they get rid of the floaters. Florida got what they deserve—good for Calgary!

Dave: Praising Cowtown—now, that's an In the Box first. But don't be too hard on Val. His big bro popped Anna and he ended up with Candace Cameron—you know, D.J. from *Full House*. Can you even begin to fathom that guy's inferiority complex? ◊

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Alternative medicine versus anthrax

Suggestions will minimize your susceptibility to all infectious microbes

BY SIBYLLE PREUSCHAT

health

An anthrax infection, especially one deliberately and maliciously initiated by a fellow human being, isn't a pretty thing. For many of us, it'll be only slightly comforting to hear that our chances of exposure are remote. A good antidote for terror, though, is taking action.

None of us is powerless in the face of anthrax. In that spirit, here are some ideas for minimizing your attractiveness to infectious microbes of any kind, as well as a few things to keep in your cupboard just in case. (Remember: if you believe there is a real chance you have been infected, do not self-treat. Call a doctor.)

Keep your water intake up and avoid super-dry air if you can. Dehydration of the mucus membranes in your breathing passages makes you more vulnerable to inhaled pathogens. Dehydration can also cause breaks in your skin, a potential entry route for anthrax. Sugar, alcohol, tobacco smoke and land-animal fats will depress your immunity, while unprocessed whole foods, flaxseed oil and plenty of onions and garlic will keep your resistance up. Finally you can try a combo of flower and other essences said to strengthen immune cells, the Perelandra Immune System Balancing Solution available at www.perelandra-ltd.com.

Then there are remedies you can use in addition to conventional treatment with antibiotics, not as a substitute. Homeopaths may use Anthracinum 30C to treat anthrax infection. If you feel you are at risk you can use it preventatively. One dose every three weeks is recommended as a preventative under a qualified homeopath or naturopath's supervision.

An expensive but effective agent against anthrax in the test tube is oil of wild oregano, which has beaten out antibiotic competitors when tested against penicillin-resistant staph infections in lab animals. Unfortunately, no one's gotten around to testing it on animal anthrax infections. The oil's boosters say it might help you survive respiratory anthrax (a disease with an 85 per cent fatality rate), but you have to take massive amounts—a base dose of 40 to 80 drops daily in juice or water, plus a few drops under the tongue every few minutes.

Oreganol gangstas

Here is some further advice on the subject from a variety of alternative health experts:

"Microbes are very opportunistic. If faced with a well-functioning system, they will just skip over it. Microbes like anthrax will not commit suicide." —Machaelle Small Wright, flower essence researcher

"I'd recommend Siberian ginseng—it boosts the immune system I'd recommend about 800 milligrams of standardized extract twice daily, six weeks on and one week off. Echinacea is very effective for boosting the immune system Extracts of shiitake or reishi mushroom also boost immunity." —Alexander Hall, naturopath

"A blend of wild oregano oils known as oreganol has the ability to kill any bacteria. Make sure you take a lactobacillus supplement. If I had to choose a one-two punch, I'd get a bottle of oreganol and oregacyn. It will protect you until you get to your doctor." —Cass Ingram, doctor of osteopathic medicine and author of *Life-Saving Cures*

"We have quite a few references on homeopathy being successful in the treatment of anthrax. We give those who are at grave risk a homeopathic dilution of anthrax at 200C, twice a day for two to three days." —Fernando Ania, president, Homeopathic College of Canada

"A person who has symptoms of anthrax should see a physician. Taking it into your own hands is foolhardy. As for homeopathic and herbal agents, I'd be careful with 'proven to be effective in the test tube.' These agents have never been studied in an animal model. You don't know about exposure until four days after the event, and at that time things like this would not be useful." —Donald Low, M.D., chief of Toronto Medical Laboratories at Mt. Sinai Hospital

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Cash Prize for Best Costume
sublime afterhours voted "Best Club" in downtown Edmonton

Soup—there it is

Improvised soup recipe is the best of broth worlds

BY DAVID DiCENZO

food

I've had soup on the brain. It started a few weeks back when I went to the Thai Valley Grill and had a delicious bowl of Tam Kha Kai, an awesome creation with chicken, mushrooms and asparagus in a coconut broth. Just last week, I was in Southgate Mall, just me and my empty stomach, so I went to Staccato's and tried a medium-sized bowl of their thick seafood gumbo. More like a risotto, the tasty gumbo was loaded with baby shrimp, but I think I splashed on just a couple too many drops of Tabasco. On Sunday night, I heated up a minestrone that I made quite a while ago, figuring it was on its last legs and had to be either tossed or eaten quickly. I ate it.

Hell, soup's been the main thing in my diet lately.

I've even read up on the subject—real scientific stuff. According to Soup Works, a big soupmaker in London, DNA itself supposedly originated in the "primordial soup" of the earth's young seas. Soup was tough to make for primitive man, but by the fourth millennium B.C., migrants travelling to what is now the United Kingdom brought pottery-making know-how, as well as yummy stuff like wheat, barley and sheep. The ability to boil stuff meant the ability to make soup.

Lucky for them.

I guess it was pretty much a natural reaction that as soon as I looked out the window on Monday and saw snow falling, I wanted to make soup. I couldn't shake the thought of that lovely coconut broth I tried at Thai Valley, so I centred my project around that as a base. I picked up some chicken breasts and a can of little round potatoes at the market and went home to create. I threw our big pot on the stove and started to cook some sliced Spanish onions and the cut-up chicken (big, hearty pieces) in some olive oil with cracked pepper. Once all the pink was gone, I added a few cups of water and, because I was unable to find the white vinegar, I used a few capfuls of the red wine variety to add some sourness.

Put the legume in the coconut and drink it all up

I knew there was an abundance of coconut milk cans in the cupboards because my girlfriend got on a huge smoothie kick after our recent purchase of a new blender. I opened one up and poured it into the chicken and liquid mix that was on medium heat. Envisioning some sort of exotic Far East chowder, I added a can of corn, the potatoes and slices of carrot

Then it was time for the spices. Like usual, I winged it, initially deciding on a bizarre combo of nutmeg and some Cajun spice along with salt and pepper. But then it hit me—dried ginger. Perfect. I let it boil for a while and then turned the heat down to low. An hour or so later, a beautiful-smelling, semi-thin but richly flavoured broth came out of it. The chicken was tender and the vegetables firm, but soft enough not to crunch in your mouth. I had bought some cilantro at the market as well. Instead of putting it right in when the soup was cooking, I opted to chop it up and sprinkle it on top after it was served in the bowl. That way, I got the more distinct taste of the fresh herb, which nicely complemented the flavour of the coconut and ginger. The bright green was pretty, too, alongside the yellow corn, orange carrots and purple onion.

I've only made soup a few times, but this was the best one yet. I called my girlfriend and told her what we were having for dinner; she just sighed. It took me so long to get rid of the minestrone, she figured this would be the same deal.

She underestimated my soup-making prowess. It was all gone by Tuesday.

KOREAN GINSENG RESTAURANT
9261-34 Avenue 450-3330
11 am - 10 pm
Weekend Reservations Recommended

BEST KOREAN FOOD IN EDMONTON
• SPECIAL LUNCH BUFFET •
25 DIFFERENT DISHES OFFERED
11:30 AM - 2:00 PM / $8.95
• EVENING B.B.Q. BUFFET •
50 DIFFERENT DISHES OFFERED
MON - SAT 5:00 PM / $15.95
• LICENSED •
• RELAXING ATMOSPHERE •
• FINE SERVICE •
• NO SMOKING •
Now Hiring Korean Cooks
40 hrs/week, with experience $3000 plus a month
Ask for David

DIA DE LOS MUERTOS
EL PERRO NEGRO

LADIES NIGHT THURSDAY
• 1/2 Price Drinks •
Male Entertainment
9pm
• Giveaways •
THE GAS PUMP
10166-114 ST 488-4841

Rose Bowl Pizza
Restaurant & Lounge
10111-117 St. • 482-5152 / 482-5253
Thursday, October 25
Live Music
Paul Bromley
Drink Specials - $8 Pitcher
Sunday Night Jam
with Mike Mcdonald
Where Pizza Is Famous





DISHWEEKLY

night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. $ -

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. $

Shecky's (7623 Argyll Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. $

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squirespub.com) $

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. $

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch $; dinner $-$$ Non-smoking.

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. $$$$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. $

The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. $$

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. $$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. $

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. $

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. $$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. $$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. $$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. $$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. $$

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. $$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. $$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. $-$$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. $-$$.

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. $$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. $$-$$$

Sidetrack Café (10333-112 St.,421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. $-$$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. $$$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. $$

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. $-$$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. $$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. $

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. $

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. $$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. $$$

Restaurant Moskow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch $. Dinner $$.

The Russian Tea Room (10312 Jasper Ave 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town European and Ukrainian cuisine. Palm readings daily. Non-smoking. $$-$$$

FRENCH CUISINE

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. $$$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. $

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. $

Three Muskateers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. $$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. $$

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. $$-$$$

It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. $$

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. $$

Symposium on Whyte (10439-82 Ave., 2nd Floor. 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. $-$$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. $$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. $$

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. $-$$

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. $-$$

O'Byrne's Irish Pub (10616-Whyte Ave. 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experi-





Legends of Hallow's Eve

SAMHAIN

(PRONOUNCED "SAH WIN")

Legend has it that on October 31
the Banshee wailed and the spirits of
the dead were free to wander the earth.
Who knows?
Perhaps we'll have some visitors tonight...



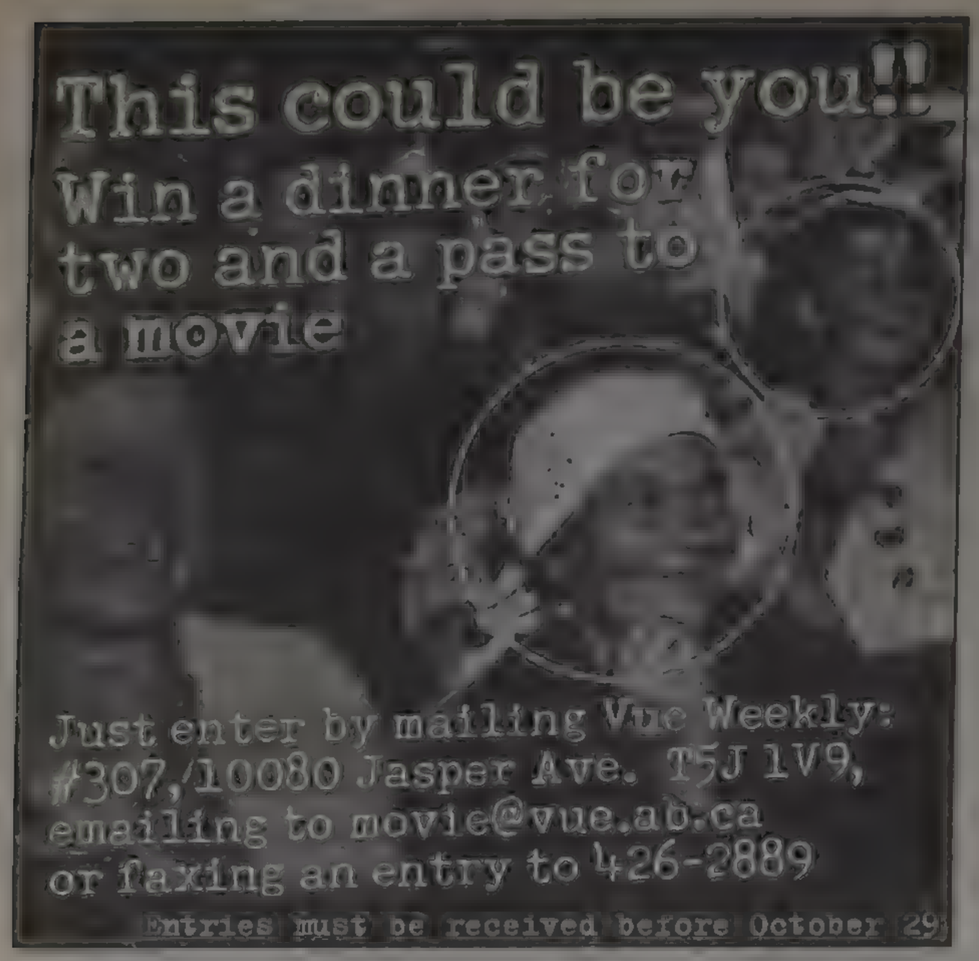
Hallow's Eve Costume Celebration
Saturday, October 27

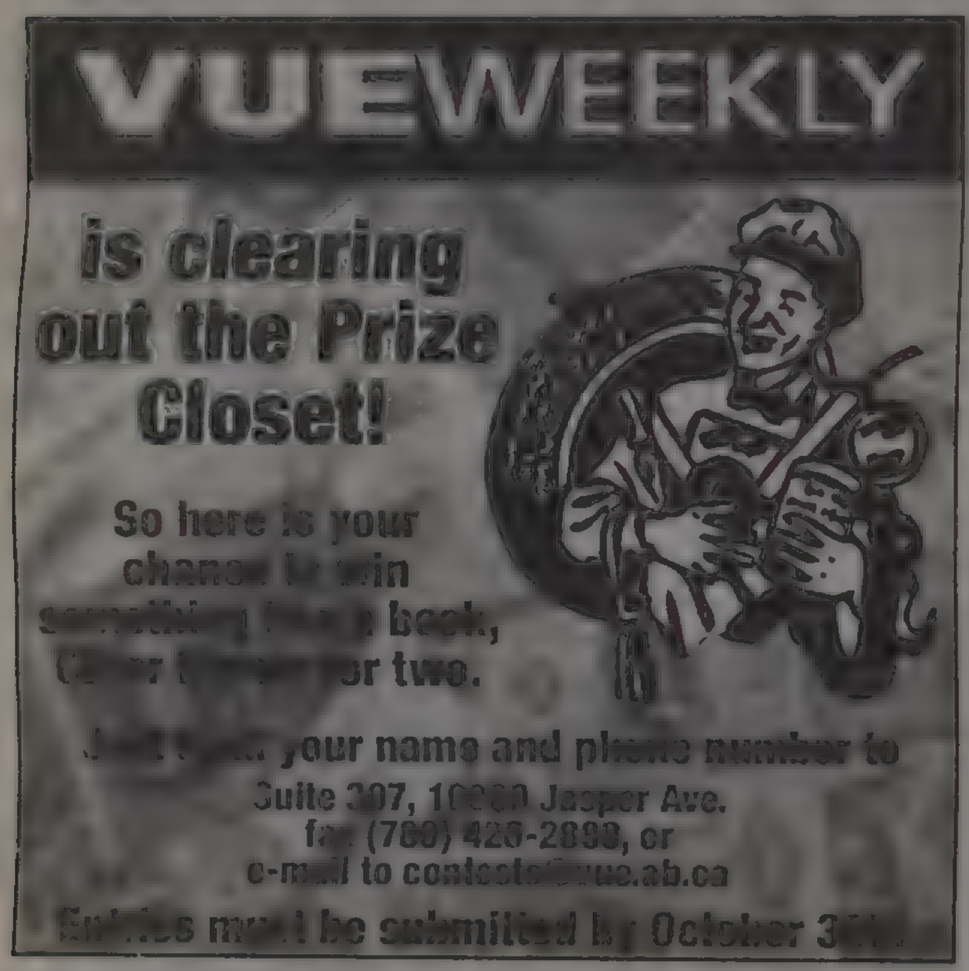
Celtic New Year Celebration
Wednesday, October 31

The Druid
11608 Jasper Avenue
454 9928

O'Byrne's
10616 82 Avenue
414 6766

Scruffy Murphy's
Whitemud Crossing
485 1717





DISH WEEKLY

ence. Smoking. $-$$

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. $-$$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. $$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. $$

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. $

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun. An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking. $-$$$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. $$

Italian Kitchen Restaurant (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking.$$

Italix Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious homemade Italian food $$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. $$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. $$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. $$$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. $$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. $$

That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. $$

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. $$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. $$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. $

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. $$

Grab-a-Bite (10351 Whyte Ave., 433-6336) The perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Vietnamese dishes. Non-smoking. $$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. $

LATIN

Valparaiso Latin Canadian Club (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. $

LEBANESE

Parkallen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. $$-$$$

MEDITERRANEAN

Valentino's Restaurant (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. $$-$$$

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. $

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. $

PIZZA

Funky Pickle (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, *Edmonton Journal* Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; *Edmonton Journal* four-star rating. $

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park. 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! $-$$

Parkallen Pizza (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. $-$$

Pharos Pizza (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our speciality. We also offer small dishes for individuals. Non-smoking. $

PUBS

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. $$

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. $

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. $

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beer all in an environment conducive to relaxation! Non-smoking restaurant. $-$$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. $

Nicholby's (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. $

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only Caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun, Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. $

Red Fox Pub (7230 Argyll Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non smoking restaurant, smoking in the pub. $

The Sherlock Holmes Pubs (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Daily specials also offered. $-$$

The Windsor Bar & Grill (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our specialty. Prices and fun can't be beat! Smoking. $

Yabbo's Boneyard/ The Library (11113-87 Ave., 439-4981) Our specialty is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking.$

SEAFOOD

Compass Rose Café (6029 104 St., 486-4846) Our café offers a unique Canadian dining experience with a delicious and varied menu that includes seafood, beef, chicken and bison entreés. $$

Lighthouse Café (7331-104 St., 433-0091; 5506 Tudor Glen Mkt, 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. Patio, licensed. $$

Thomas' Fishermen's Grotto (9624-76 Ave., 433-3905) Fine dining fish and seafood, featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. $$$

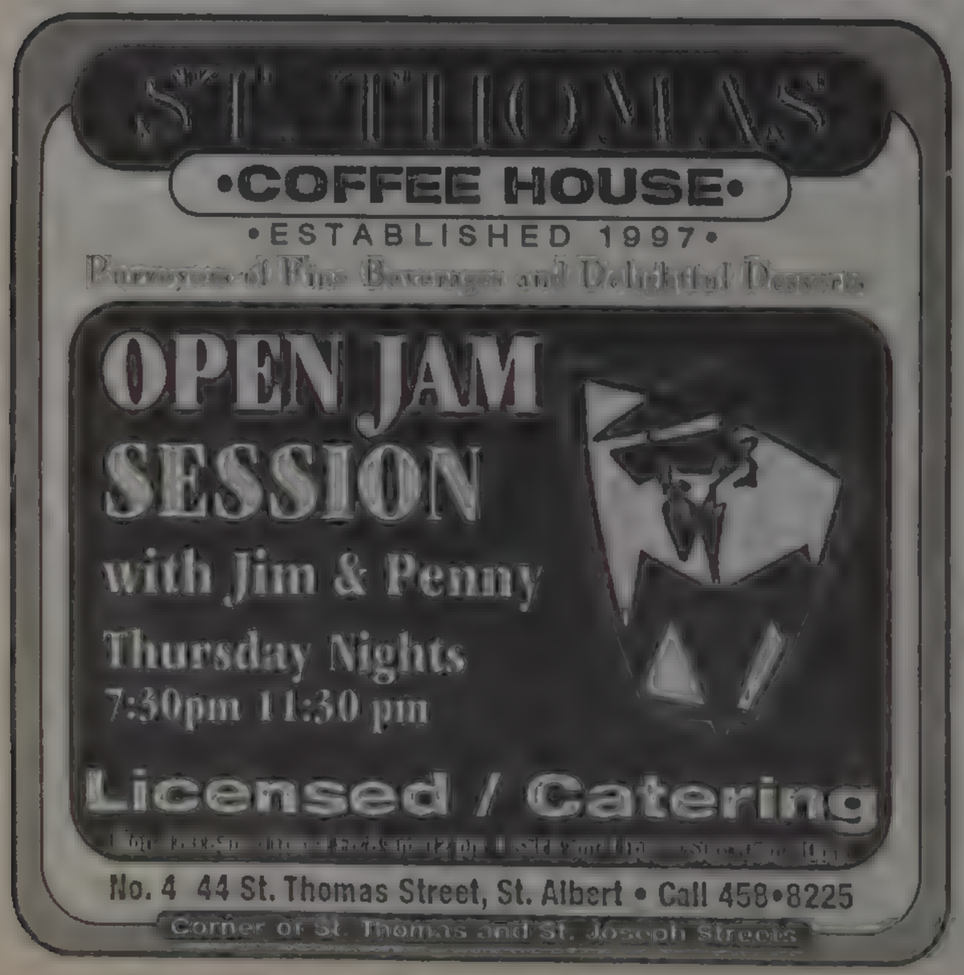
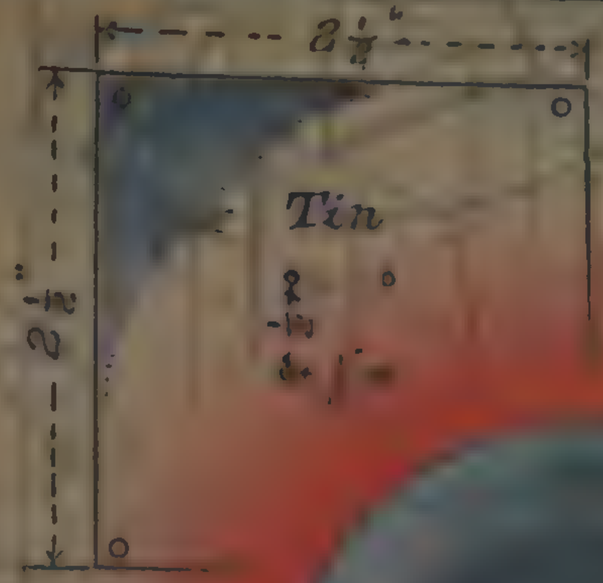






Fig. 1.



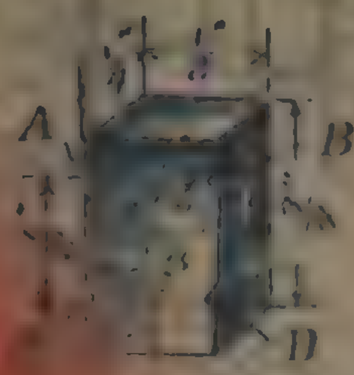


Fig. 3.



Fig. 4



Fig. 5.

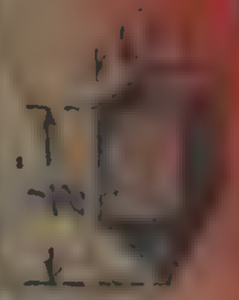


Fig. 6



Fig. 8.

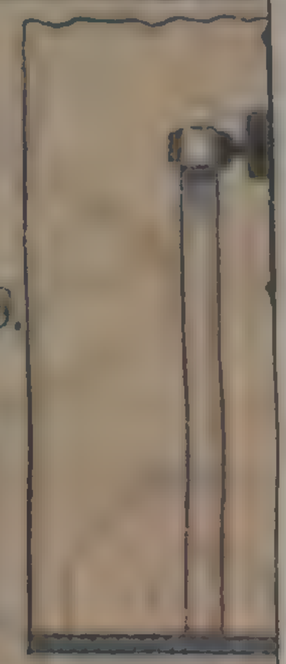




Fig. 10.



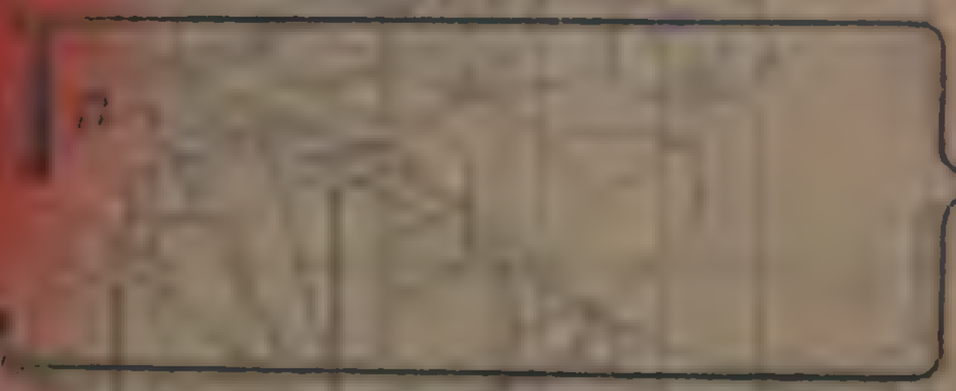


Fig. 9.

HOW TO MAKE A TELEPHONE.

ar-box, with hole in bottom; Fig 2. Piece of tin, punched for carbon; Fig 3. Carbon block; Fig. 4. How the carbo tin; Fig. 5. The diaphragm in place, showing contact-wire at X; Fig. 6 The carbon point; Fig. 7. The carbon poi 8. Showing how the transmitter is assembled. Figure at the right shows detail of contact between carbon block and poi trical connections for a "one-way" system. Two sets are needed for talking back and forth. A switch may be arrang he battery when telephone is not in use; Fig 10. Showing how the transmitter may be mounted.

Fig. 1
Education 2001
Supplement

How one student fought Censorship High

He bypassed the school Web filter, but couldn't avoid faculty backlash

BY DANIEL SILVERMAN

I was the first student to surf the Web from my high school's new T-1 line. The school's high-speed Internet link had been installed over the summer and I came to school two weeks early to test it out. At that time there was no formalized Internet use policy, no disabled services, no blocked sites, no censorship. And no, I didn't use it to check out a porn site; the first website visited by a student in the district was CNN.

education

For the first few months of the new school year we were free. The nerds in the technology classes used the high-speed network for downloading files and gathering information, checking their e-mail and messaging their friends. We were in heaven, and we knew it wouldn't last

Tustin Unified School District, in Orange County, California, roughly midway between Anaheim and Irvine, is your typical middle-class suburban school system. Like all public school systems in North America, TUSD is working hard to deliver on the vision of the wired classroom. To further this goal, the district applied for and received a technology grant from the federal government. I was on the Digital High School planning committee, and I was the first to bring up the issue of ensuring fair and equitable access for students to online information. Not much was made of it at the time.

As time went on and classrooms were brought online, the district oversight became more strict. Using a security tool called a firewall, the district restricted students' access to Internet services like instant messaging, streaming video and online games. One of our students set up a Linux computer but was quickly told to remove it from the network. No specific reason was given, but we assumed that it was another issue of control. If you don't understand it, ban it.

Our acceptable-use policy explicitly prohibits posting messages on chatrooms, message boards or mailing lists. We can't do anything on our school computers that might cause us any material gain. Stock trading is out, as are online auctions, job searches and product price comparisons. In practice, these rules were rarely followed, as teachers turned a blind eye to blatant violations of the overbroad district policy.

But the administrators' caution extended to other technologies too. They blocked Telnet, a text communications system for dialing in to other computers. Now I could no longer log in to my home system. They blocked FTP, so we could no longer transfer files to and from school. We had expected this to some degree; bureaucrats are overly cautious, and with all the talk about viruses and hackers, we couldn't really blame them for being scared. Nonetheless, we quickly found ways around their obstacles, and we were content—until they ramped up the filter.

"E-rate" legislation has forced public schools receiving federal funds to shield minors from "objectionable material," although no one really knows what that means. Because the idea of objectionable content is so ill-defined and so variable, no one on the school or district level wants to take responsibility for what is and is not blocked. This problem is not confined to TUSD; school districts across the continent do the same thing to shield themselves from the hassle and responsibility: they hire outside firms.

Our system is called InterGate, and it is a big black box sitting on a rack in the school district's communications office. Before any request for information can go onto the general Internet, it goes through InterGate. While inside InterGate, our Web browsing requests are individually logged by user name and computer address so that the school can keep track of every site each student visits. Next, the request is sent to a proxy server called Squid. A proxy server acts as a buffer between the Internet and a private network like our school's. Squid requests websites and serves them up to users inside a network. It's useful because its caching features make frequently visited websites load more quickly for local users in the school. Our version of Squid, however, is "enhanced" with a block list of objectionable sites. This list is distributed by the company that sells InterGate and is updated automatically every night from a subscription service.

The block list is what we all hate. It is the bane of every student and teacher at Foothill High School. We curse it, we shout at it, we bang on our keyboards, but there is really nothing we can do about it. Whenever we click a site that is on the block list, a funny face appears on our screen along with a message informing us that the site we requested has been blocked because it contains objectionable material. There are those words again: "objectionable material." They're used to make parents feel safe, to make lawmakers feel secure, to make society feel good. But they have no real meaning.

Try making a list of a hundred randomly selected websites and see how many are blocked by filtering systems like Squid. The anti-censorship organization Peacefire does it all the time, and the results are predictable. Huge swaths of the Internet containing unobjectionable content are blocked because one page on that domain or host may have at one time contained one objectionable word or picture. At the same time, thousands of porn sites and hate sites and terrorism sites are left accessible

This is inevitable; it is only a question of numbers. The idea that a handful of employees at InterGate have been able to read through millions upon millions of websites and determine what is "objectionable" is laughable. Content-filtering companies that claim all sites are reviewed by human beings are lying outright it is simply impossible to review that many sites by hand, let alone keep the list up-to-date as sites change.

Without the thousands of human beings and millions of dollars required to filter even a substantial chunk of the Internet, filtering companies rely on spider programs. Spiders crawl the Web, searching pages for keywords like "sex" and "revolution." These programs are terribly inaccurate. I have found sites such as Stop Prisoner Rape blocked, in addition to sites promoting atheism and, of course, free-speech sites like Peacefire.

Even worse than these spider programs are the sites that are blocked when politics come into play. Filtering companies are more conservative than other organizations and often cater to right-wing groups. Not surprisingly, these companies will, consciously or not, block more liberal speech on the Internet than conservative speech. Thus Planned Parent-

SEE PAGE 24

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Learn how to make beautiful beeswax candles.

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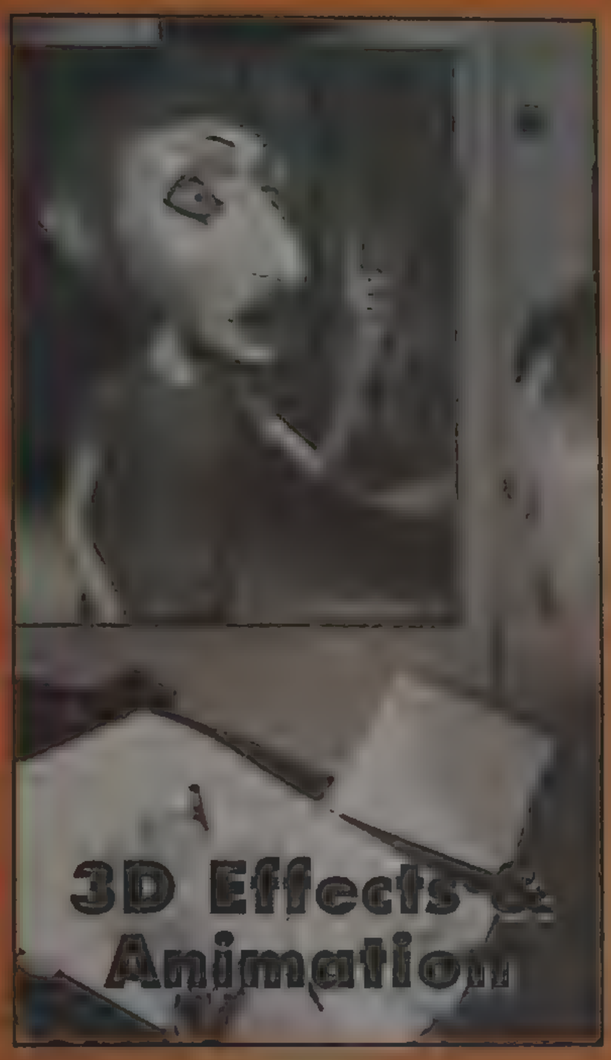
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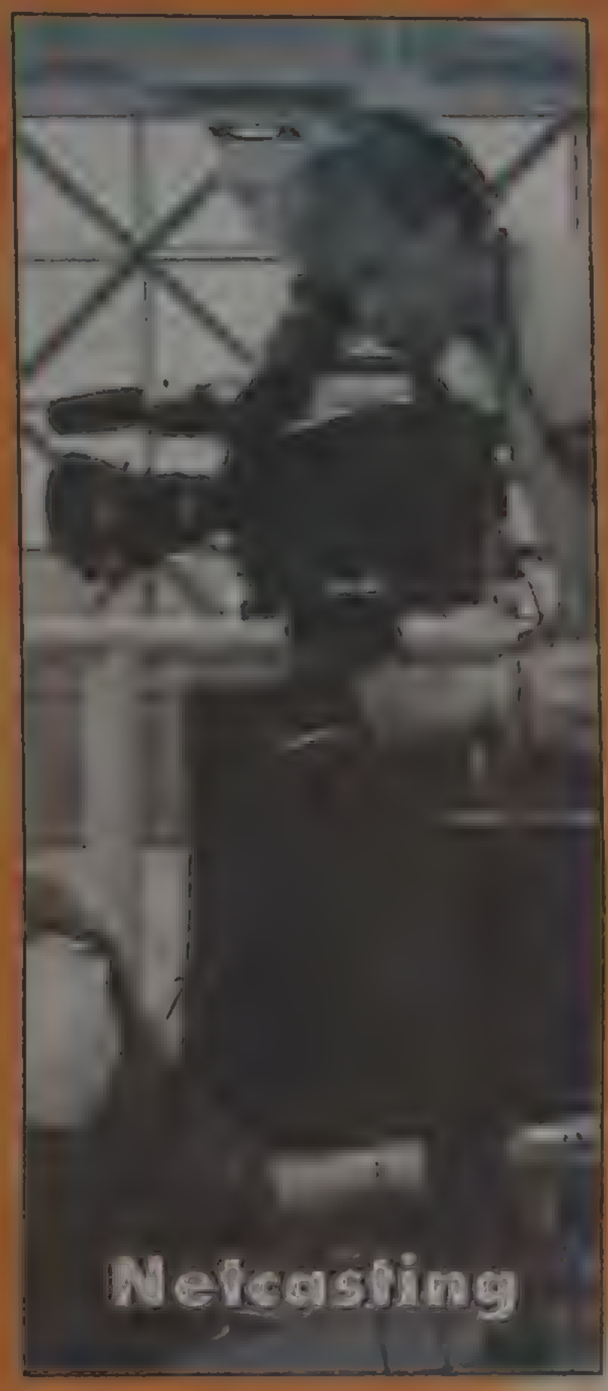
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advertorial

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MacEwan's office assistants are in demand because they're highly trained software specialists. "Our students are thoroughly immersed in everything from spreadsheets to accounting, medical and legal office software," says Matthews. "And this market continues to grow right across Alberta."

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"A 10-month Office Assistant certificate is probably the best way to get into challenging office work," says Matthews. "In less than a year you're working at a very high level and you have many opportunities to continue your studies or career growth in the future."

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Censorship High

Continued from page 20

hood is blocked while the Christian Coalition is not. Some sites calling for the destruction of gays are allowed, while others that promote gay rights, like GLAAD, are disallowed.

The U.S. Constitution does not give minors the right to full constitutional and legal protection. However, children under 18 still have the same civil liberties as everyone else, liberties that no one—not even the government—should take away.

On May 30, I took a stand. I sent an e-mail to every single teacher and administrator in the TUSD, outlining a way to bypass the filtering system. Basically, I set up a second proxy system to direct Web requests. Students and teachers could send Web requests through my proxy server instead of the regular one, thus eluding the InterGate filters and gaining access to an uncensored Internet. I pointed out my reasons for these actions, quoting Supreme Court Justice Oliver Wendell Holmes: "Restriction of free thought and free speech is the most dangerous of all subversions. It is the one un-American act that could most easily defeat us."

I stated that in my position as a computer troubleshooter for the school I had received many complaints from teachers about the overbroad restrictions of the filter. I had been asked many times by individual teachers and students to provide a way to bypass the system. Stating that the most effective guard against the visiting of "inappropriate" websites is teacher supervision in the classroom, I revealed my method of bypassing the censorware software. I solicited feedback from teachers, promising that all communications would remain confidential. I asked for opinions both for and against my view, as I wished to encourage a dialogue in the school and community. Responses were immediate.

"I think your actions are deplorable," wrote one teacher. "What service does this serve!!" Others worried about district backlash, telling me to "be careful" and wishing me the best on graduation. Most of the e-mails were supportive. "I hope you always have the courage and strength of character to stand up for what you believe to be important," wrote one elementary school teacher. "It's important to be a thinking person rather than a go-along sheep." Another teacher wrote that she appreciated the bypass because "there are so many cool sites about art and literature that my students cannot get to when we research. I hope this works for the best."

Another of my teachers wrote, "It is very true that censorship is alive and well in society.... I have many opinions on this subject, especially where there are agendas out there that allow some groups to say whatever they want while preventing a response from another group that may have a different or opposing view." However, added other teachers, school staff are discouraged from speaking up about this problem because they are afraid of being labeled porn advocates or being reprimanded by school and district administrators. They supported me, but quietly.

I was pleasantly surprised to receive two letters from members of the school board pledging to look into the issue of censorship. Sadly, other members of the district were less open-minded about what I had done.

I received a summons at school the next day. I went to the principal's office, where my father was already waiting. The school district assumed I had somehow "hacked" into its system, that I may have compromised its security and that I had invaded its network. Afraid that students and teachers would be able to get around the filter, it pulled the plug on the InterGate server, taking down the entire district's Internet access. I explained that I had done nothing to the computers, that I had used no school systems for my letter and that the district's network was perfectly safe. The district officials threatened me with suspension and prosecution, promised to bill me for their time and insinuated that I might not be able to attend graduation. I told them that I had broken no school rules and they had no case.

School staff berated me with questions as I walked through the halls that day. Why did I do it? What was I thinking? Did I want to graduate? Did I expect that I would go unpunished for my blatant mocking of school authority? Did I really think they would stand around while something as awful as what I had done took place? "Stop with the censorship bullshit," they said. "Didn't you really do this just to draw attention to yourself?"

At the same time, students patted me on the back and gave me high-fives. I didn't want to discuss it with any of them. I had made my case, my e-mail spoke for itself and I was ready for the consequences. But punishment never came.

Sure, they blocked my bypass site, they removed my administrator account on the school computer system and they banned me permanent-

SEE PAGE 32

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[illegible] edition of the DevStudios [illegible] paper. This is the culmination of [illegible] years of experience in running one of Edmonton's most innovative [illegible] technology schools, and it will provide the forum by which we communicate with our students, partners, and supporters [illegible] Thank you for your interest in DevStudios. Within we hope you'll find what it is that we do. DevStudios began as a thought 4 years ago during a long flight back from Europe where I was teaching Microsoft [illegible] Vergidis and when we conceived DevStudios, I was coming back from a training trip to Europe where I was teaching Microsoft SQL programmer [illegible] to do and teach [illegible] course over condensed time frames; for example, five courses in ten days for people [illegible] ace. As part [illegible] d that people learn best when they are involved in real projects in conjunction with what they [illegible] from the books. And the thought hit me during that fateful flight that if we could teach people how to develop database-driven [illegible] during ten days, what could [illegible] then if we had five months with [illegible] – and the spark for DevStudios was born.

The vision is to offer a no-compromise technology school to students where all the [illegible] unlocked, where experts freely share their wisdom, where experimentation reigns supreme and where people learn how to work both as individuals and as members of fast moving teams. The projects that the students work on in DevStudios are real, the tools are real and what the [illegible] learn is [illegible] is five months long and if you have what it takes, it is the beginning to a wo[illegible]



Who are we?

DevStudios Inc. is an innovative Edmonton company that offers elite, real world information technology education. We cater to a number of student candidates; those that have just worked in the field and now are looking to achieve an industry standard Microsoft designation as Microsoft Certified Solution Developers (MCSDs) or Oracle Certified Professionals (OCPs). We also cater to college and university graduates from a variety of disciplines. We cater to high school students looking to enter the fast paced world of I.T. without going through the traditional university or college route. DevStudios, via its partnership with one of Edmonton's most innovative training companies, Network Learning Masters, is a Certified Technical Education Center (CTEC), and an approved Alberta Advanced Education post-secondary training facility.

[illegible] we don't just offer courses for developers! We also offer courses targeted at creating Internet communications and media experts. Our E-media & Design program is one of Edmonton's premier full-time, five-month Internet design programs and has the best instructors in the city.

What makes our education programs different is the instructors, all of them working currently in their respective fields and all recognized names in the city of Edmonton – they really practice what they preach!

So, what is it that we offer? Two of Edmonton's best intensive training programs, one focusing on graduating Internet software developers; the other, focusing on graduating Internet media and communications experts. Both programs accept only a limited number of 16 students per intake, both programs are five months long, and both run twice a year. You can become a leader in those two fields; we have guided many of our students on how to do that, and if you are ready to learn, we can guide you

our business model

Overview

DevStudios is to the current business environment what factories were to the industrial age — the building ground for the pieces that enable today's businesses.

We train the people, we create the solutions, and we develop the applications that businesses are using to become ultra-competitive. Our three-part business model based on Education, Consulting and Product Development provides the framework for our planned, rapid economic growth.

The three building blocks of our model are:

1. Education

In today's fast-changing technology environment, individuals understand the need for up-to-date computer training. Our high-end computer training school provides the knowledge that businesses need to leverage their Information Technology (I.T.) investments. Neither universities nor colleges provide such real-world I.T. education that today's business problems require. DevStudios has mastered how to deliver this elite form of education and how to infuse it in students in rapid five-month programs that are recognized as being among the best in the industry. Our School presently offers five-month certification programs in E-commerce software development and E-media and Design. Students pay $16,995 for one of 16 seats in our award-winning, rapid experience, education programs that are unlike any I.T. training program in the world. Upon completion of their exams, graduates are certified as experts in Microsoft and Oracle application development.

The DevStudios' education model has been successfully run in Edmonton six times in the past two and a half years. All of our education offerings are recognized by Alberta Learning as licensed private vocational school programs, thus students may be eligible to apply for scholarships, government funding and grants toward their tuition. ***Both programs have received accolades from the business world, including Microsoft's nomination for one of the top six Microsoft training centers in NORTH AMERICA —two years in a row— an unprecedented achievement.***

With additional programs and an expansion strategy that includes opening high-end DevStudios training centers across Canada, DevStudios education is poised to become a growth leader in the field.

2. Consulting

Where there is smoke, there is fire — where there is talent and passion, there is the ability to build on it! DevStudios consulting has been created to take advantage of newly minted talent that graduates from our training centers. We hire our recent graduates and use their services to provide fee-for-service consulting to businesses looking to create medium and large-scale Internet-based solutions. We have provided consulting services to businesses and governments in Edmonton, Calgary, Vancouver, the U.S., and Europe — all from our Edmonton office. It is our strategy to use the expansion of the education practice to open new offices worldwide which in turn will capture more global fee-for-service consulting opportunities.

3. Product Development

True growth and profitability come from the creation and sales of products offering global appeal and exponential market potential. DevStudios, with its immense access to low cost talent and access to Research and Development, is creating not just one product but rather many products with the potential to become market leaders in each of their niche markets. To date, we have developed five such products and more will follow. The products we have chosen to develop are based on the market potential of being truly GLOBAL — products that satisfy the needs of people, companies, and governments.



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- [illegible]
- UML and Project Management
- XML
- [illegible]
- Windows CE Development
- Wireless Application protocol

The Projects - Part D

- [illegible]
- Three "Real World Projects"





Bob Vergidis - President/CEO
Mr. Vergidis is the visionary who designed and developed the DevStudios' approach. He is the E-commerce program director & technical evangelist. Mr. Vergidis' certifications have included: Microsoft Certified Trainer (MCT), Microsoft Certified Systems Engineer (MCSE), Master Certified Novell Instructor (MCNI), and Master Certified Novell Engineer (MCNE). Mr. Vergidis has been called upon to travel worldwide to share his training expertise in Microsoft, Novell, Oracle and UNIX development courses for many large organizations including: the U.S. Department of Defense, numerous provincial and federal government departments, University of Alberta, University of Manitoba, University of Victoria, global telecommunication companies and a long list of Fortune 2000 organizations. Mr. Vergidis is recognized as a leader in teaching the implementation of database and Internet-based E-Commerce solutions.

Barbara North, MCSD, MCT, Senior Instructor-Developer
Barbara is a graduate of the E-commerce program and currently our senior E-commerce instructor/mentor and project manager for all class projects. She has attained both the Microsoft Certified Solutions Developer (MCSD) and Microsoft Certified Trainer (MCT) status. Barbara has a background instructing a myriad of programming, database, front office, and accounting programs. Barbara has 20+years experience in all areas of accounting, administration, sales and customer service. When Barbara is not instructing, she joins the DevStudios development team. She takes great pride in leading the E-commerce class website projects which support the efforts of not-for-profit and charitable organizations.

Aaron Johnson, MCSD, MCDBA, MCT, Senior Developer, B.Comm.
As a senior developer, Aaron exercises his technical skills building database-driven E-commerce websites, intranet applications, and wireless initiatives. As a Microsoft junkie, he has earned the status of Microsoft Certified Solution Developer, Microsoft Certified Database Administrator and Microsoft Certified Trainer. When he's not frantically coding he is teaching various courses as part of the DevStudios E-commerce program. Before embarking on his adventures with DevStudios, he was a banker for a major Canadian bank.

how do they compare?

Does this training program offer:	DevStudios E-Commerce MCSD/DBD	U of A	NAIT	GMCC	Other
-Programs leading directly to industry certification					
-New programs starting every six months					
-Training on the most up-to-date software, laptops for use in class/home, and 24/7 access to classroom/labs					
-Training on three "Real World Projects" TBA that hone skills needed to be successful on the job					
-Oracle 8 DBO					
-Microsoft .NET languages (ASP.NET, C#)					
-UML and Project Management					
-XML					
-Informix					
-Windows CE Development & Linux Development					
-Wireless Application Protocol (WAP)					
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... panel of instructors and faculty include some of the ... recognized names in the industry covering digital media, video production, design, and advertising, including:



Win Gies
Win Gies has been both developing and instructing Multimedia since the early '90s. His career in traditional media began in 1980 in educational media production at Alberta Vocational College specializing in video production. Win was instrumental in the design, development and delivery of the first full-time (40 Week) Multimedia Development Training Program in Edmonton. Most recently he was the Multimedia Technology Certificate Program Coordinator at the Northern Alberta Institute of Technology and is also the founder and President of Lightgeist Visual Workshop.

Wei Yew
Wei Yew's works have won international design awards and have been published in various print media including the prestigious design magazine Communication Arts which he also occasionally writes in. Wei was responsible for the stunning multimedia presentation (that brought home the 8th World Championships in Athletics) to the IAAF selection committee in Monaco. He was also responsible for the design of the 2001 World Triathlon logo. Wei is the principal force behind Studio 3.

Owen Brierley
Owen is a creative director/producer specializing in interactivity development. He has been developing immersive experiences on-and off-line since 1983. Before falling into a career building sites for the World Wide Web, Owen was a theatre actor and director. Owen is now focused on digital creations for web, CD, kiosk and television productions. Prior to joining DevStudios, Owen was Webmaster for Videon CableSystems, Core Instructor of NAIT's Multimedia Certificate Program, and partner of Lightgeist Visual Workshop.

Adobe Certified Expert

Heiko Ryll
A passionate, disciplined and creative problem solver. Through intensive training and self-learning, Heiko is not limited to one medium or single discipline. Artistic by nature, Heiko has worked professionally in many industries including Goldsmithing, Airbrushing, and Commercial Art. Heiko believes in sharing all his knowledge with his students and has been instructing at the major educational facilities in Edmonton for the past year. Adobe certified in Photoshop, he is currently studying for his AfterEffects, Illustrator and GoLive certification exams.

how do they compare?

Does this training program offer:	DevStudios E-media & Design	U of A	NAIT	GMCC	Other
-Design training from one of Canada's leading designers	✓				
-Programs leading directly to industry employment in five months	✓				
-New programs starting every six months	✓				
-Training on the most up-to-date software	✓				
-Training on "real" projects that hone skills needed to be successful on the job	✓				
-24/7 access to classroom/labs	✓				
-Professional development classes in résumé writing and job search techniques geared towards the I.T. industry	✓				
-Job placement assistance for graduates	✓				
-On-site industry experienced mentors/tutors	✓				
-Government student loans and EI training grants for qualified applicants	✓				

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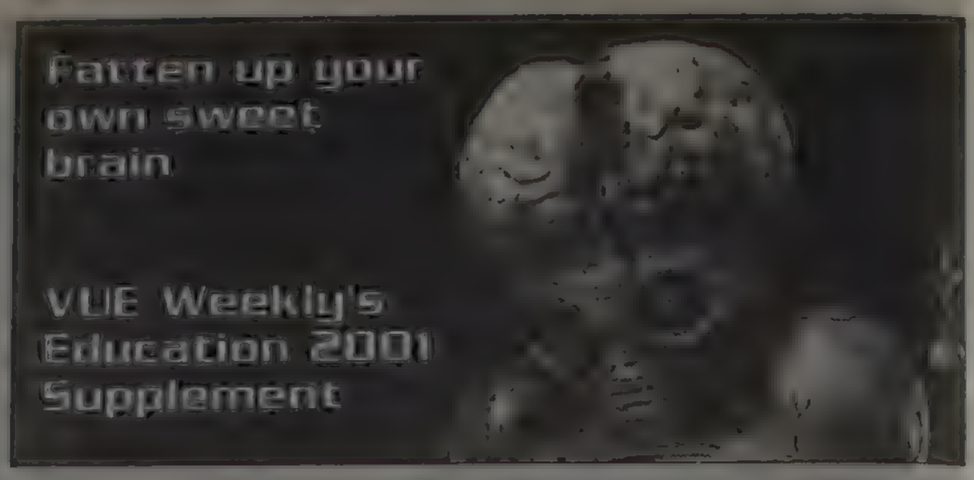
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Got questions about careers in IT?

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"Previously, individual programs held information sessions at various times throughout the year," says Kathy Frazer, NAIT Corporate Communications. "However, it can be confusing trying to decide what courses to take. There's a great deal of choice at NAIT in computer-related programs. This one information session, consisting of multimedia presentations and reps from each discipline, will take some of the guesswork out of choosing a program."

NAIT is expanding its ICT capacity by 75 per cent with the construction of the new NAIT Compaq Centre on the main campus. Set to open in fall 2002, the Centre will accommodate the significant growth in demand for computer-related training. Total enrollment is expected to grow by 700 full-time students and nearly 7,000 Microcomputer Institute registrations.

J.D. Silver, program head of Computer Engineering, says the information session will "clarify the different careers people can head into." It will be held November 10 in the South Learning Centre at NAIT, with presentations taking place in the Shaw Theatre at 10:30 a.m. and 1 p.m. Following each presentation, you will have an opportunity to learn more about specific programs and ask questions of instructors and students.

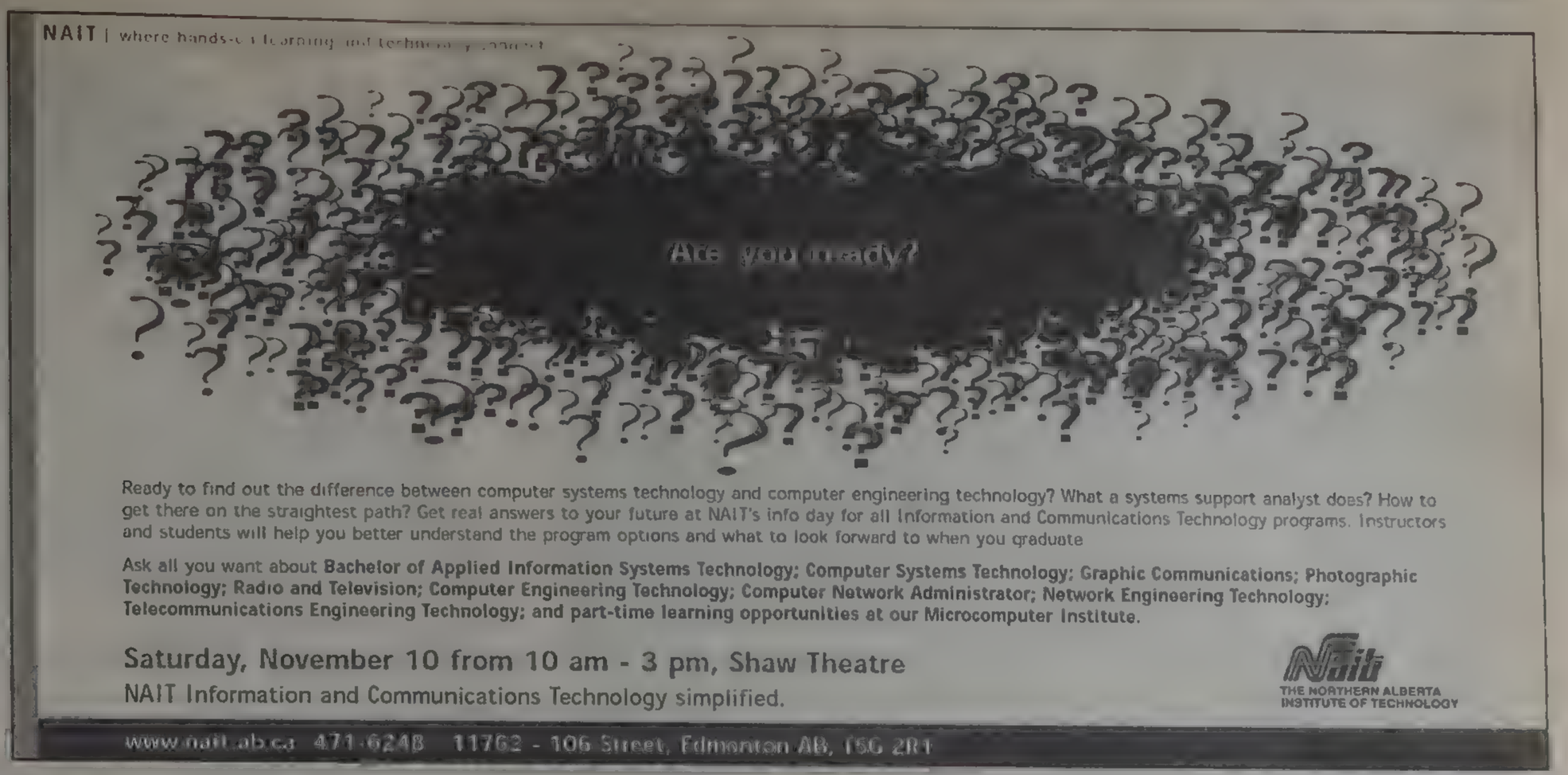
"NAIT offers a diverse array of options in ICT education," says Silver, "going all the way from part-time Continuing Education courses and certificates to diploma programs, right up to a bachelor degree in Applied Information Systems Technology.

"Different people are suited to different areas. Technical thinkers may be more interested in engineering and software development, while creative types may lean towards multimedia, graphic design, photographic technology or radio and television. The industry is moving by leaps and bounds since the technology is constantly changing. At NAIT, we believe in lifelong learning. Computers are one area where this philosophy is extremely relevant. Even in the past year we've gone from a paper-based office to cubicles. Tomorrow's today when homes and offices will be serviced with high speed fibre-optics for entertainment, reference materials and e-commerce. There's just so much potential for the future."

The ICT showcase is part of NAIT's Info Week, a series of information sessions designed to answer questions about the wide variety of career-related programming at NAIT. Sessions include:

* Monday, November 5, 7-9 p.m., School of Hospitality and School of Business
* Tuesday, November 6, 7-9 p.m., School of Health Sciences and programs in the School of Electrical and Electronics Technology not related to ICT
* Wednesday, November 7, 7-9 p.m., School of Academic Foundations and Trades
* Saturday, November 10, 10 a.m. to 3 p.m., all ICT programs including the Microcomputer Institute

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Continued from page 24

ly from school computers. This was an issue of trust, and the school didn't trust me on its system anymore. I understand this, even if I don't agree with it. However, they were not able to find anything with which to charge me—no grounds for suspension, no civil or criminal charges.

I may be one of the first high school students to stand up against the Child Internet Protection Act, or the Child Online Protection Act, or the Communication Decency Act or whatever it is being called today, but I am in no way the last. It is only the beginning of a fight that we will win, if not in the courts, then on the technical battleground that is the network: We know the computers, and, in the words of Stanford Law School professor Lawrence Lessig, "On the Internet, the code is the law."

This fall I head to Brandeis University, an innovative institution that is offering me a chance to minor in a new program, Internet Studies. I hope that this censorship battle ends long before I leave college, but, expecting that it will not, I plan to study law so that one day I can defend the rights of others in court. Meanwhile, I support organizations like the Electronic Frontier Foundation and Peacefire, and I pray for a day when we are all free to have our own opinions without fear of persecution, and that we as a society are better for it. America is one of the most free places on earth, and I intend to help keep it that way.

Reprinted from Salon.com

Fairview College comes to St. Albert

"New kid on the block" brings a long tradition of quality

Fairview College's newest campus in St Albert introduces the "Fairview College advantage" to a new market.

For 50 years, the College has enjoyed a well-deserved reputation for its excellence in education – and now it has come to the capital region.

The location is excellent. The two storey structure is easy to find on Highway 2 , accessible by bus from St Albert and Edmonton, and is close to malls, small businesses and restaurants.

"The local community has welcomed us with open arms," commented Patty Fjeld, office administrator of the new campus.

"Visitors are always dropping in to look around and meet the staff – they're quite impressed."

The facility has only been open since September 4, and for the students coming here, there is the attraction of being among the first in a new campus -- and to be one of the first graduates.

Surroundings are important, too. The new building is comfortable, with large, bright windows to provide a cheerful environment for students, instructors and staff

The six classrooms are the real heart of this new facility and accessibility has been built in. An elevator will take handicapped students to classrooms on the second floor.

Fairview College instructors in St. Albert are dedicated to encouraging success and helping dreams become careers. There is a low a student/teacher ratio and assistance with personal goals.

"Everyone is pretty approachable and willing to help," says Gerta Grieve, an instructor of the office administration program.



Students in the Bachelor of Applied Financial Services Program, Business Administration and Office Administration programs can study courses ranging from accounting and law to marketing and investment management. The new computer labs offer hands-on introductions to everything from database management to web site design.

Fairview College also prides itself on encouraging extra-curricular activities. Despite having been open for such a short time, billboards and notices indicate student life is already active.

The campus includes a student lounge fitted with comfortable chairs, a telephone, TV/VCR, a bulletin board and vending machines.

"The students are very happy with the lounge. It is a good place for them to unwind," remarked Grieve.

Also for the students, the campus features a quiet study hall on the second floor.

St Albert campus also offers what Grieve calls "a more casual pace" for students. Some courses are being offered in the evenings for those needing a more flexible schedule. They are proving popular and more can be added as demand dictates, she commented.

And just three blocks away on St Albert Trail, the Fairview College Trades Training Centre has an impressive array of boats, snowmobiles, jet-skis, motors, tools and equipment, all moved from their original location at the Fairview campus. In the St. Albert building, there is a lot more space with room for expansion.

"We have a lot of new equipment and can pretty much get anything we need because of the wonderful support we get from manufacturers," revealed Rob Dawson, a Marine program instructor.

The move to St Albert addresses the growing need for well-trained recreational power sport technicians in Alberta, particularly near the larger population centres.

Bombardier and Mercury Marine have already boosted their cooperative arrangement with the College. According to Dawson, both have virtually tripled the length of their training programs.

And there is no doubt that jobs in this field are out there. Two recent marine tech graduates are now working in the Cayman Islands and another leaves shortly for Australia. Many more work at dealerships in Alberta, B.C. and Saskatchewan. Every spring, the program receives up to 20 requests for qualified technicians and mechanics.

Students are finding not only opportunity but friendly hours at the St Albert shop. Instead of a six hour, five day a week schedule, marine training now runs on eight hour days Monday to Wednesday and a half day on Thursday.

"Students really like getting a day and a half off," says Dawson, adding that for some it provides extra opportunity for employment while they're in school.

Along with quality course material and hands-on instruction, Fairview College has a reputation for tailoring its programs to the needs of industry.

From satisfied students to impressed visitors to supportive businesses, it looks like the St Albert campus will have no trouble carrying on the Fairview College tradition of excellence.

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Vancouver Film School is continuously in production.

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Each year students originate *and complete* more than 900 projects. They range from award-winning animated shorts and documentaries to stunning interactive multimedia productions. The sheer volume of this productivity separates VFS from all other schools and defines it as one of the most dynamic educational environments in the world.

VFS is not a traditional school. Offering full-time training in 3D Animation and Digital Effects, Maya, Classical Animation, New Media, Writing for Film and Television, Acting for Film and Television and Make-Up for Film and Television, VFS is a production house that teaches. Eight full-time programs are housed in three campuses, all within two blocks of one another in downtown Vancouver. At VFS, production is used as a primary educational driver. VFS takes instruction out of the lecture halls and places it in a continuing interactive process with students engaged in the daily act of creating.

VFS is positioned to provide students with the necessary skills to get started on their career paths as quickly as possible. VFS programs are condensed, allowing students to complete their studies in a concentrated period of time—under a year. The school takes much satisfaction from introducing students to their career far sooner and with greater preparedness than most similarly-focussed programs.

By offering six start dates each year, VFS is able to continually modify programs in *real time* (as opposed to *school time*). In establishing partnerships with leading technology companies, VFS is able to catch major technology movement as it occurs. This solves the main challenges imposed by technology in education: navigating the massive volume of new information and keeping current with technology as it changes.

Vancouver Film School instructors have extensive industry experience. They have one foot in industry and one in education. At VFS, instructors are encouraged to continue working on film, television or new media projects while teaching. This enables them to keep up-to-date on industry trends, innovations and graduate employment opportunities.

VFS owes its global reputation for excellence to the consistent success its students have achieved in film, animation and new media festivals throughout the world. Graduates work in all aspects of entertainment and new media production in North America and beyond. Their successes range from international awards and screenings at festivals worldwide to credits in Academy Award-winning films start-up and award-winning new media companies and employment at major studios, in series television and in large animation and effects houses.

VFS is focussed on the future of its students. Portfolio-driven, creative, disciplined and concentrated, VFS offers students the opportunity to greenlight their careers in less than a year. Vancouver Film School. Wish you were here.



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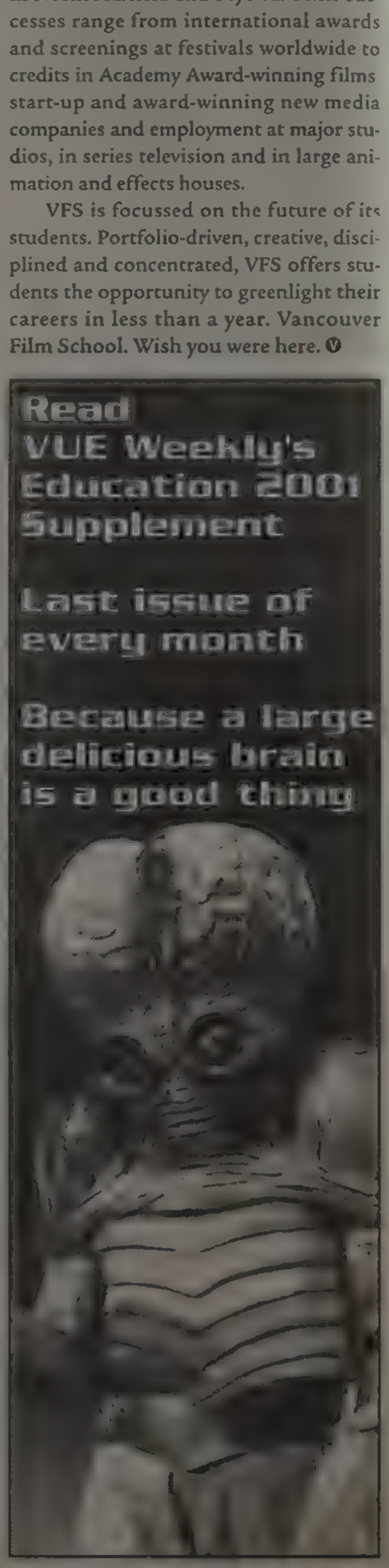
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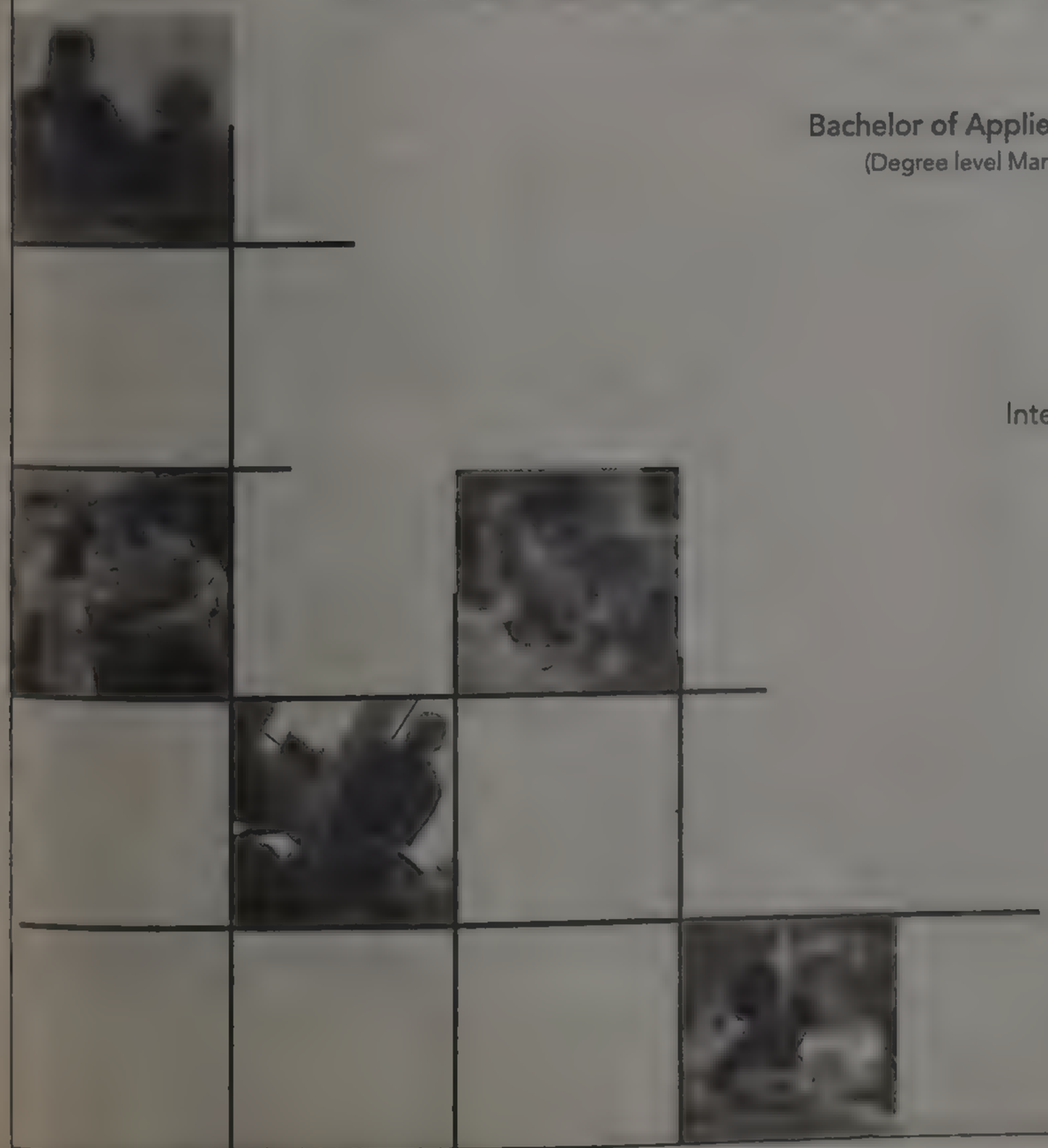
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12:00	HMV presents psi Net.kz	
12:30		Extreme Bike Demos
1:00		BMX - Brent Oswald
1:30		Northern Alberta Freestyle Ski Team presents Big Air Demos
2:00	Extreme Fashion Show - Farside, Gecko Imports	
2:30		Extreme Bike Demos
3:00	HMV presents psi Net.kz	
3:30		Northern Alberta Freestyle Ski Team presents Big Air Demos
4:00		BMX - Brent Oswald
4:30	The Summit	
5:00		
5:30		
Sunday		
11:00		BMX - Brent Oswald
11:30		Northern Alberta Freestyle Ski Team presents Big Air Demos
12:00	Ross Rebagliati • Olympic Gold Medalist	
1:00	HMV presents psi Net.kz	
1:30		Extreme Bike Demos
2:00	Extreme Fashion Show - Farside, Gecko Imports	
2:30		Extreme Bike Demos
3:00	HMV presents psi Net.kz	
3:30		Northern Alberta Freestyle Ski Team presents Big Air Demos
4:00	The Summit	
4:30		Extreme Bike Demos

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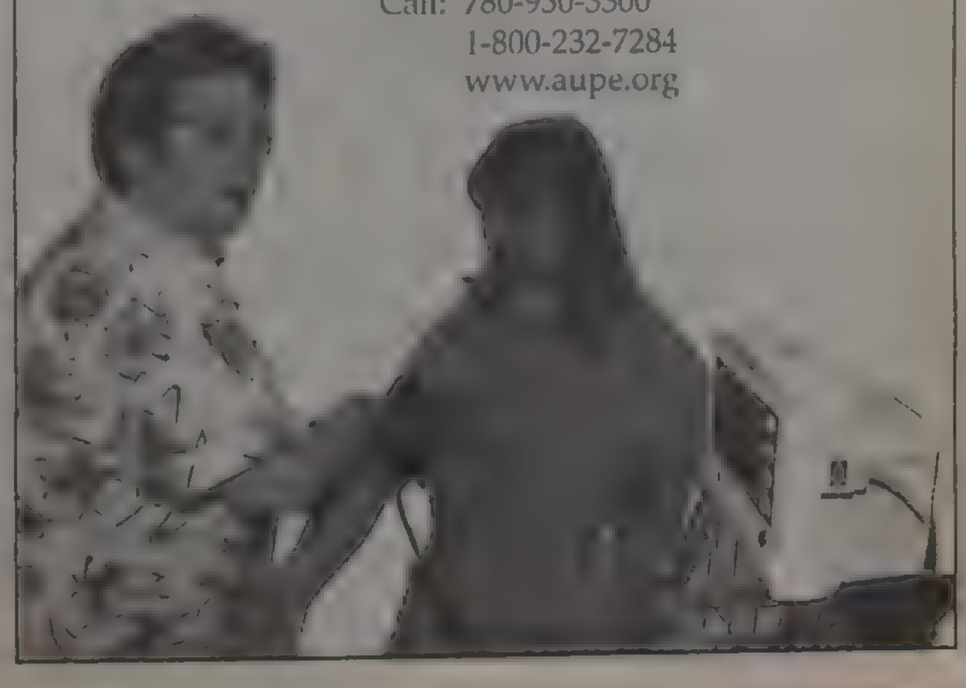
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By WAYNE ARTHURSON

Hot Sue Malley

Sue Malley • Sugarbowl Café • Fri, Oct 26 Sue Malley isn't a crazy bitch, despite what she sings in her song "Homicidal Love Song." "It's pretty gruesome," she admits with a laugh, "but actually it's just a funny, light-hearted song. I really don't want to kill anyone." (The song, in fact, is based on her feelings for her guitar instructor's girlfriend. "We're actually pretty good friends," Malley says, "and I'm not quite sure if he knows the song's about him, but that's alright.")

"Homicidal Love Song" is a hit with the audiences at her shows and it's also the main reason her six-song disc, *Love Is a Rusty Hatchet Through the Sternum*, occupied the CJSR Alternative Top 10 for most of the past summer. The disc was only supposed to be a gift to friends—Malley had traded in a future as a scientist for a career as a musician (and coffeeshop server)—but "Homicidal Love Song" changed all that. "I gave the disc to friend," she says, "and then he told me he was playing it on his radio show on CJSR and I told him, 'Are you crazy? You're not supposed to play this on the radio!'" But people liked the tune (and the other five songs on the disc as well) and kept asking where they could find it, so Malley decided to burn a few more copies to quell the public demand.

Rusty Hatchet is a simple disc: just Malley, her guitar and half a dozen songs about the perils of love. "All the songs are about either being dumped or dumping somebody," she says, "so the title of the disc is the closet description I could come up with for being dumped. But it's quality rather than quantity. You only need one horrible experience to fuel you for years."

Malley has written new songs for a possible follow-up disc and admits that she's moved past thoughts of murder. "I try to be a little more subtle now," she says. "I have another song in the same vein, but it's not so up-front about it. It's creepy in a subtle kind of way—you better watch your back."

You're the Von that I want

The Von Zippers • New City Likwid Lounge • Fri, Oct 26 There's one thing Al Thukth, guitar player for Calgary's Von Zippers, would like to set straight. They're not a garage band. He says the only thing that excites him about the garage is that's where he keeps his car. No, Thukth says the Zippers are "a comic store basement band." (He describes their sound as the Allman Brothers on Benzedrine.)

Oh, and another thing: they're not German. Thukth can't figure out why people keep making that mistake when it's obvious he has a good Ukrainian name. "Maybe it's our work ethic," he muses. "We've got a very strong work ethic when we're getting down and doing it, but I don't like to think what we do down in the basement is work."

The Von Zippers have been around since '95, but they haven't put out a disc in a while. Ever since *Blitzhacker*, a collection of singles, compilation tracks and some new stuff, came out, Thukth says, "We've been riding on the laurels of our past successes."

You see, their previous drummer had been trying to quit the band for the last year and a half, forcing the other members to hunt him down every time they wanted to play a show and making it understandably difficult to generate any forward momentum. This lack of stability didn't bring Thukth down, though. "It don't matter to me," he says. "I'll play for five people in a club, no one in the basement or 500 people in a club. I just like to play."

Now they have Jim Atomic on the skins, along with Doug "The Professional Punk Rock Plumber" Boland on bass and Jeff the Chef on harmonica. With their lineup complete, the Von Zippers are ready to start working on new material and begin their musical conquest of the world right here in Edmonton. —PHIL DUPERRON

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A CHANNEL
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Sunny
Elise
Stephen
who's playing where and when this week

Thursday

Oct. 25—**Oh Susanna, Zubot and Dawson** at Arden Theatre • **Incognito** at Blues on Whyte • **Souled Out** at Casino Yellowhead • **Suga Kane** at Druid • **Come Into My Kitchen** at Festival Place • **Brett Miles Trio** at Four Rooms Restaurant • **Todd Reynolds** at Lion's Head Pub • **Mark Larenz** at Longriders Saloon • **Esoteric Mind, Lixx, Sun of Man, Thexceptions, Defeat** at Red's • **Bill Jackson** at Sherlock Holmes Capilano • **Tim Becker** at Sherlock Holmes Downtown • **Derek Sigurdson** at Sherlock Holmes on Whyte • **Sam August** at Sherlock Holmes WEM • **McCuaig** at Sidetrack Café • **Shelley Jones** at Tin Pan Alley • **F.B.I.** at Urban Lounge

Friday

Oct. 26—**Fingal's Few** at Atlantic Trap and Gill • **Incognito** at Blues on Whyte • **Stan Foster** at Casino Edmonton • **Souled Out** at Casino Yellowhead • **Ron Taylor, Marty Siltanen** at Expressionz Cafe • **Recollection Blues Band** at Honest Mur's Bar and Grill • **Kyler and Slogan** at J.J.'s Pub • **Mr. Lucky** at Jax's • **Crush** at King's Knight Pub • **Todd Reynolds** at Lion's Head Pub • **Mark Larenz** at Longriders Saloon • **The Von Zippers, The Drastics, The Skinny** at New City Likwid Lounge • **Willy and the Haymakers** at Ottewell Pub • **Darrell Barr and the Rafters** at Palace Casino • **Bill Jackson** at Sherlock Holmes Capilano • **Tim Becker** at Sherlock Holmes Downtown • **Derek Sigurdson** at Sherlock Holmes on Whyte • **Sam August** at Sherlock Holmes WEM • **McCuaig** at Sidetrack Café • **Gamakat** at Sportsman's Pub • **Sun of Man, Chunk, Deep Fine Grind** at Stars • **A Girl Named Sue** at Sugarbowl Café (University) • **Rotting Fruit** at Tin Pan Alley • **F.B.I.** at Urban Lounge • **Myra Melford's Crush Trio** at Yardbird Suite • **Harley Symington** at Zenari's on 1st

Saturday

Oct. 27—**Fingal's Few** at Atlantic Trap and Gill • **Tippy Agogo** at Black Dog • **Incognito** at Blues on Whyte • **Clan Terra, Scona Brae, Rakish Paddys** at Bonnie Doon Hall • **Stan Foster** at Casino Edmonton • **Souled Out** at Casino Yellowhead • **The Hootin' Annies** at Club Car Lounge • **Bissett and Watt Band** at Expressionz Café • **George Haden and the New Orleans Connection** at Fantasyland Hotel • **Craig Gincobbo Trio** at Four Rooms Restaurant • **Disciples of Power, Butcher'd, Anchored Soul, Red Tide** at Fox and Hounds • **Recollection Blues Band** at Honest Mur's Bar and Grill • **Lloyd English, Sia Samimi** at Honzon Stage • **Kyler and Slogan** at J.J.'s Pub • **Mr. Lucky** at Jax's • **Crush** at King's Knight Pub • **Todd Reynolds** at Lion's Head Pub • **Mark Larenz** at Longriders Saloon • **Los Caminantes** at Mezza Luna • **Lure, Chunk** at New City Likwid Lounge • **Willy and the Haymakers** at Ottewell Pub • **Darrell Barr and the Rafters** at Palace Casino • **George Leach, Leela, Cooking With the Wolfman, Carla Robinson** at Saturday Night Café • **Bill Jackson** at Sherlock Holmes Capilano • **Tim Becker** at Sherlock Holmes Downtown • **Derek Sigurdson** at Sherlock Holmes on Whyte • **Sam August** at Sherlock Holmes WEM • **McCuaig** at Sidetrack Café • **Gamakat** at Sportsman's Pub • **Field Day, Nothing At All, Woodabeen, In Harm's Way** at Stars • **The Nomads** at Tin Pan Alley • **F.B.I.** at Urban Lounge • **Jeari Czapla** at Yardbird Suite

Sunday

Oct. 28—**Fingal's Few** at Atlantic Trap and Gill • **Joe Houston** at Blues on Whyte • **Patty Shortreed** at Centre for Spiritual Awareness • **Hoffman and Brown** at J&R Grill and Bar • **Kyler and Slogan** at J.J.'s Pub • **McCuaig** at Sidetrack Café • **F.B.I.** at Urban Lounge • **Miriam Makeba** at Winspear Centre

Monday

Oct. 29—**James Armstrong** at Blues on Whyte • **Billy Wiseman** at Lion's Head Pub • **Dave Hiebert** at Sherlock Holmes WEM • **Trevor Finlay Band** at Sidetrack Café

Tuesday

Oct. 30—**Michelle Wright** at Arden Theatre • **James Armstrong** at Blues on Whyte • **Billy Wiseman** at Lion's Head Pub • **Lori Manning** at Longriders Saloon • **Tim Becker** at Sherlock Holmes Downtown • **Dave Hiebert** at Sherlock Holmes WEM • **Trevor Finlay Band** at Sidetrack Café • **Cheese Tea** at Tin Pan Alley

Wednesday

Oct. 31—**James Armstrong** at Blues on Whyte • **Mustard Smile** at Iron Horse • **Experienced Math Debaters Band** at J.J.'s Pub • **Billy Wiseman** at Lion's Head Pub • **Lori Manning** at Longriders Saloon • **Thor, The Hunters** at New City Likwid Lounge • **Drool, Curbstomp** at Rev • **Tim Becker** at Sherlock Holmes Downtown • **Mike Zaine** at Sherlock Holmes on Whyte • **Dave Hiebert** at Sherlock Holmes WEM • **Trevor Finlay Band** at Sidetrack Café • **Haven, Portal** at Urban Lounge

Thursday

Nov. 1—**James Armstrong** at Blues on Whyte • **Haven** at King's Knight Pub • **Billy Wiseman** at Lion's Head Pub • **Grade, The Getaway, Nevertheless** at New City Likwid Lounge • **Blu Cantrell, Offlimitz** at Red's • **Darryl Kitlitz** at Sherlock Holmes Capilano • **Tim Becker** at Sherlock Holmes Downtown • **Mike Zaine** at Sherlock Holmes on Whyte • **Dave Hiebert** at Sherlock Holmes WEM • **Northern Star, Dustkickers** at Sidetrack Café • **Crush** at Urban Lounge

Czapla of love

Jeari Czapla • Yardbird Suite • Sat, Oct 27 For 33 of his 36 years, Jeari Czapla was ashamed of his aboriginal heritage. Though his last name is Polish, he was always teased by the other kids in school because he had the aboriginal features of his mother.

"It's been really difficult for me because of the stigma that comes with it," says the Edmonton-based jazz musician. "The strange thing is that we didn't put that stigma on ourselves; they've given it to us. I've been embarrassed most of my life to speak about this until they actually flew me to Toronto and gave me some recognition as a musician to judge, present and perform at the Canadian Aboriginal Music Awards. And I started thinking that this is a little niche that not everybody has and I should try and make use of it."

Czapla now not only celebrates his heritage, but he also uses it as a way of standing out from other jazz musicians and a means of bringing the love of jazz to aboriginals, who he admits tend to listen mainly to country and rock. But Czapla is pleased with what's happening with aboriginal music in all genres. "The community is growing by leaps and bounds," he says, "and in two years' time, the conversation we're having now will be nonexistent because people in the community will be doing every style and every format."

Czapla's hoping to reach a wide audience with his new full-length disc, *For Ella*. (When I interviewed him, he was online, busily trying to get a jazz station in Rochester, New York to play the disc.) Several of the songs were inspired not, as you might expect, by Ella Fitzgerald, but the birth of Ella, his first child. "For the first song on the disc, I had the melody and nothing else. I had no way to put it together. And when she came about, it was like she brought the whole thing to me," he says, laughing that maybe the sleep deprivation that comes with a new baby played an inspirational role as well. "But I didn't realize what children do to people until Ella came into the world. And it seemed the right thing to do to make her enjoy music. My main goal when I was younger was to teach my kid how to play music, but now I just want her to be able to appreciate it as an art form."

Ella likes the disc, and so do a lot of other people. Czapla is currently up for five Canadian Aboriginal Music Awards including Best Single, Best Jazz Album and Best Male Artist and he's been getting good airplay since the release. For more information on Czapla's new disc (and to hear an audio stream of Saturday's CD release party), go to his website at www.czaplamusic.com.

Field of genes

Field Day • Stars • Sat, Oct 27 For Field Day, punk rock isn't just a lifestyle; it's genetic. Case in point: drummer Jay Krewary's son Tucker. When Tucker was born, he had brown hair with a big black patch. "So he came out of the womb with punk rock hair," says Jon Hiebert. "And ever since he was two, he knew how to use the CD player so he'd play his favourite punk rock CDs."

And now that he's three, Tucker has become the fourth member of Field Day, joining his dad and the boys onstage during this year's Warped Tour and other dates. (Tucker plays his Dad's floor tom for a couple of songs and then jumps around the stage with a plastic guitar.) "He'll play the whole set with us," Hiebert says, "although I don't know if he's coming to Edmonton.



Of course, having a three-year-old son in the band as well as other lifestyle commitments (e.g., work) has made it difficult for Field Day to tour in support of their disc *Dawn of the New Day*, which came out on One Foot Records last summer. But Hiebert says they're looking at spring for various dates around Canada and the western U.S.

Being and Nothingness

Nothing At All • With Field Day, Woodabeen and In Harm's Way • Stars • Sat, Oct 27 It just ain't punk rock. That's the opinion from Nothing At All guitarist Choadee on some of the antics happening at a couple of recent all-ages shows in Edmonton.

"It's stupid," he says, referring to shows where some attendees got drunk, smashed bottles, disturbed the neighbourhood and threatened violence against others attending the shows and even the bands. It's not that Choadee's band has been a target—the band hasn't played Edmonton since returning from their western Canadian tour in June—he's just talking from the point of view of a fan who knows the people causing trouble are a tiny minority whose actions are ruining the scene for everyone else. "There's no respect, no respect at all," he says. "Some of these kids at these all-ages shows just don't have a fucking clue. And then when someone loses a hall and no one can have shows there anymore, they cry and complain."

His point made, Choadee moves onto to more positive topics, like the band's first show since June—an opening slot for Field Day this Saturday at Stars—and the addition of two new members, Mike Hothands (who toured with the band last summer) and Ian Fredrickson. Monique Hoople still handles the vocal duties. Even so, it still seems to be the same Nothing At All story: they've got new members but are still missing that one element that would fill out the band, obliging other band members to fill in where they can.

"Mike's our new guitar player, but he's going to be playing bass," Choadee laughs. "We don't have a bass player but nobody's going to be playing anything else. The rest will stay the same until we find a bass player."

Nothing At All has another show in November at the Burgundy Lounge (the date is as yet unconfirmed), and once they get the lineup organized, they'll step into the studio with Pat "$ajak" Sharman, an engineer friend who worked on the latest Nickelback disc.

Preshure drop

Just because a band isn't having a show a couple days after this issue comes out doesn't mean we can't talk about it. We did plan to talk to Preshurepoint last week, but computer mix-ups meant various e-mails got lost. The band (Rich Srain on vocals and guitar, Chris Shulhan on bass, Stu Ross on guitar and dying mule screams, and Graham Churchill on drums and stuff) will be releasing their new album on Farway Records. This interview was via e-mail with drummer Graham Churchill.

VW: Who is Farway Records and how did you meet up with them?

GC: Farway is a small label based out of Calgary who has really done a kickass job for us. We found out about Farway from a friend.

VW: Are you proud of the new disc? Do you have a favourite song from it?

GC: Yeah, I'd say we are pretty proud of the new disc. It really displays how much our songwriting has changed over the past year, especially when compared to the old disc. My favourite song would have to be "Seventh Day" just because it's the most fun to play.

VW: What's with the spelling of the band name?

GC: As some people know, there is another band from California with the same name (only spelled correctly). Rich and Chris started the band, so I guess they came up with it.

VW: A lot of people have heard about you but have yet to see you live. What's it like to be Edmonton's best unknown punk rock band?

GC: I don't think we consider ourselves "Edmonton's best." There are so many other great bands in Edmonton—it's hard to call one band the best.

VW: Are you really a punk rock band, or do you prefer another label?

GC: I guess we are a punk rock band, but with all of our different influences, it's really hard to put our style into one category.

VW: What's your complete and honest opinion of Edmonton's music scene? Overall and then punk rock.

GC: Overall? It's good but we need more places for all-ages shows. Punk rock? It's okay but we need more kids to come to the all-ages shows.

VW: What's on tap now that the new disc is out?

GC: We may have a small tour for December, but we don't know just yet. Rich is going for surgery on his wrist next week, so things are looking a little bit slow for the next few weeks.

VW: What bugs you about the other members of your band?

GC: The fact that they like to play with their privates too much

VW: Anything else you'd like to add that we forgot?

GC: Check out www.preshurepoint.com to sample the new disc. It hits stores November 9.



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MUSICWEEKLY

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Deadline is 3pm Friday.

Turn to "More Music" on page 40 for day-to-day listings.

ALTERNATIVE

BOOTS (THE BLUE ROOM) 10242-106 St., 423-5014. Private gay lounge. Open daily 3pm-8pm. •Every FRI: Retro disco.

NEW CITY LIKWID LOUNGE 10161/57-112 St., 413-4578. FRI 26: Oktoberfest: Von Zippers, The Drastics, The Skinny. SAT 27: Lure (CD release party), Chunk. WED 31: Halloween party: Thor, The Hunters (metal). THU 1: Grade, The Getaway, Nevertheless. FRI 2: Choke, Removal. SUN 4: Michelle Shocked. Adv. tickets @ Blackbyrd Myoozik, Freecloud, Sound Connection, New City.

REV 10030-102 St., 424-2851. FRI 26 (9:30pm door): Rake. WED 31: Halloween: Drool, Curbstomp. FRI 2: The Schematics, Mollys Reach, ThousandSticks.

SATURDAY NIGHT CAFÉ 11311 Kingsway Ave. SAT 27: George Leach, Leela, Cooking With the Wolfman, Carla Robinson.

BLUES AND ROOTS

ARDEN THEATRE 5 St. Anne Street, St. Albert, 459-1542. THU 25 (7:30pm): Oh Susanna (folk) and Zubot and Dawson ("Strang" flavoured with bluegrass, folk, reggae, funk, swing, jazz, blues). TIX $22.50 adult, $19 youth/senior. TUE 30: Michelle Wright (unplugged and electric). FRI 2 (7:30pm): Lennie Gallant (singer/songwriter). TIX $23.50 all tickets.

THE ATLANTIC TRAP AND GRILL 7704 Calgary Trail South, 432-4611. •Every THU (9pm): Open mic night with Leona. FRI 26-SAT 28: Fingal's Few.

THE BLACK DOG TREEHOUSE 10425 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover. SAT 27: Tippy Agogo. SAT 3: Jimmy.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 25-SAT 27: Incognito. SUN 28: Joe Houston. MON 29-SAT 3: James Armstrong. SUN 4: Cool Blue Method.

CENTRE FOR SPIRITUAL AWARENESS 7621-101 Ave., 469-1909. SUN 28 (2-3:30pm): Patty Shortreed.

CLUB CAR LOUNGE 11948-127 Ave., 453-1995. SAT 27 (9pm): Halloween Bash: The Hootin' Annie's.

THE DRUID 11606 Jasper Ave., 454-9928. THU 25: Suga Kane.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 471-9125. THU 25: Open stage. FRI 26: Ron Taylor and Marty Siltanen. SAT 27: Bissett and Watt Band. THU 1 (8-11pm): Open stage. FRI 2: Bissett and Watt. SAT 3: Drum circle.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378. THU 25 (7:30pm): Come Into My Kitchen: Country blues–original, acoustic country and Delta blues music. TIX $18 cabaret, $16.50 adults, $15 children/senior.

FIDDLER'S ROOST 99 St., below the IGA, 433-0049. •Every Wed (7.30pm): Django Jam, Gypsy jazz open stage.

FULL MOON FOLK CLUB Bonnie Doon Hall, 9240-93 St., 438-7410. SAT 27: Celtic Connection: Clan Terra, Scona Brae, Rakish Paddys.

HONEST MUR'S BAR AND GRILL 8937 82 Ave., 463-6397. FRI 26-SAT 27 (9pm-1am): Recollection Blues Band. No cover. FRI 2-SAT 3 (9:30pm-1:30am): Mr. Lucky.

HORIZON STAGE 1001 Calahoo Road, Spruce Grove, 962-8995, 451-8000. SAT 27 (7:30pm): Lloyd English and Sia Samimi (guitar duo). Flamenco-Persian-jazz-Latin. Cabaret-style seating. (1-3pm): Guitar workshop and master class. TIX $20 guitar workshop and master class only. $20 adult, $15 student/senior cabaret performance only. $30 adult, $25 student/senior guitar workshop and cabaret performance. FRI 2 (7:30pm): Lewis and Royal (acoustic country/folk), Sheep River Rounders (acoustic bluegrass, Texas swing, old-time fiddle music).

JAX's 12315-118 Ave., 448-3650. FRI 26-SAT 27 (9:30pm-1:30am): Mr. Lucky.

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 431-5815. THU 25-SAT 27: Todd Reynolds. MON 29-SAT 3: Billy Wiseman.

MEZZA LUNA LATIN CLUB 10238-104 St., 423-LUNA. SAT 27: Halloween party: Los Caminantes.

NAKED CYBER CAFÉ AND ESPRESSO BAR 10354 Jasper Ave. •Every THU (9:30pm): Naked on Jasper open stage.

PALACE CASINO WEM, 444-2112. FRI 26-SAT 27 (9pm): Darrell Barr and the Rafters.

SECOND CUP 10303 Jasper Ave. •Every Thu (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

SIDETRACK CAFÉ 10333-112 St., 421-1326. THU 25-SAT 27 (10pm): McCuaig (Celtic rock). No cover Thu. $5 Fri-Sat. SUN 28 (8:30pm): Sunday Night Live: McCuaig, Killer Comedy DJ Dudeman. $5 cover. MON 29-WED 31 (9:30pm): Trevor Finlay Band (blues rock). No cover. THU 1 (9:30pm): Northern Star, Dustkickers (alt. rock, country). No cover.

SUGARBOWL CAFÉ AND BAR 10922-88 Ave. •Every FRI original live music. FRI 26: A Girl Named Sue w/special guest.

LA TAPA RESTAURANTE 10523-99 Ave., 424-8272. SAT 3: Christmas in November: Terry McDade (harp).

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 99 St., 102A Avenue, 428-1414. SUN 28 (7:30pm): The World at Winspear: Miriam Makeba ("Mama Africa"), singer/songwriter. TIX $39; $34 gallery.

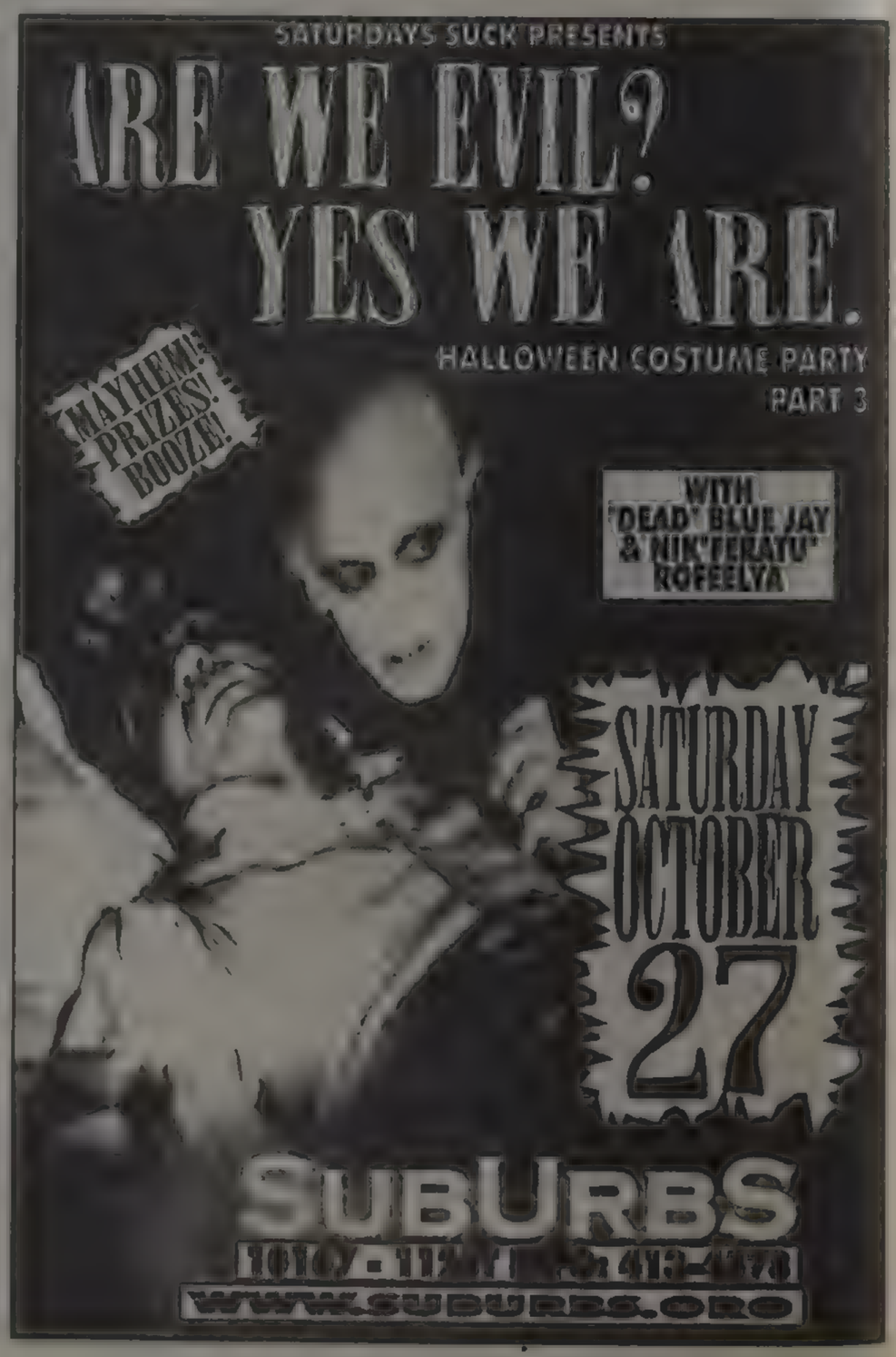
CLASSICAL

ALBERTA BAROQUE ENSEMBLE Robertson-Wesley United Church, 10209-123 St., 467-6531 (10am-4pm), 420-1757. SUN 4 (3pm): Baroque Chamber Music Treasures TIX $20 @ Gramophone, TIX on the Square, door.

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 10050 MacDonald Drive, 423-6230, 420-1757. SAT 27 (8pm): Faculty Recitals: Alexandra Munn (piano), Elizabeth

SEE NEXT PAGE

MONDAYS
Moosehead Mondays - Moosehead Draft $3.25
TUESDAYS
Kahlua Tuesday - Kahlua, Soda and Lime's $3.25
WEDNESDAY
Sleeman Honey Brown Night
Sleeman Honey Brown Draft $3.25
THURSDAY
Big Rock Night - Grasshopper and Traditional $3.50
FRIDAY
Molson Canadian Night - Canadian bottles $3.55
SATURDAY
Labatt Kokanee / Kokanee Gold Meltdown
Kokanee & Kokanee Gold Draft $3.50
SUNDAY
Fosters Rugby Promo - Fosters Draft $3.50
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MUSICWEEKLY

Continued from previous page

aycroft (soprano), Lary Benson enor). THU 1 (8pm): Faculty ecitals: Kerri McGonigle (cello), yanne Gale (violin). SUN 4 (2pm): Spectrum Concert Series: *Flute to the Power*: Bill Damur, Grant Cahoon, iane Gayler, Christine Enns (flute). IX $15 adult, $10 senior/student.

ALL SAINTS' ANGLICAN CATHEDRAL 10035-103 St., 420-1757. SUN 28 (3pm): Royal Canadian College of Organists Sundays at 3: Neil Cockburn. TIX $12 adult, $10 student/senior, Children 12 and under free. Tickets @ TIX on the Square.

CONVOCATION HALL Arts Building, U of A Campus, 492-0601, 420-1757. SUN 28 (3pm): The Edmonton Philharmonic Orchestra. TIX $5. WED 31 (8pm): Edmonton Chamber Music Society presents Paul O'Dette (solo lute).

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq., 428-1414. FRI 26 (8pm)-SAT 27 (2pm, 8pm): The Pops: Swing, Swing, Swing. Gary Guthman (trumpet). THU 1 (8pm): The Lighter Classics: Music for Halloween. Ivan Zenaty (violin), Guiseppe Lanzetta (conductor). SAT 3 (2pm): Symphony for Kids: Mr. Bleak's Royal Travelling Melodramatical Fairy Tale Ensemble.

HOLY TRINITY ANGLICAN CHURCH 101 St., 84 Ave., 433-5530. SUN 28 (1pm): Students of the University of Alberta Chamber Music groups.

JUBILEE AUDITORIUM 11455-87 Ave., 429-1000. THU 25: Edmonton Opera presents *Rigoletto*, Giuseppe Verdi. Sung in Italian with English supertitles.

McDOUGALL UNITED CHURCH Banquet Hall, 10025-101 St., 424-2787. WED 31 (12:10-12:50): Music Wednesdays at Noon: Raylene Campbell (solo accordion). Free.

COUNTRY

LONGRIDER'S SALOON 11733-78 St., 479-7400. THU 25-SAT 27: Mark Larenz. TUE 30-WED 31: Lori Manning.

JAZZ

FANTASYLAND HOTEL W.E.M., 17700-87Ave., 428-3256. SAT 27 (6:30-midnight): New Orleans jazz night: Presented by the Rotary Club of Edmonton. George Haden and the New Orleans Connection. TIX $50 (incl. Mardi Gras dinner and dance).

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Ave. entrance, 426-4767. THU 25 (9pm): The Brett Miles Trio. SAT 27 (9pm): The Craig Giacobbo Trio.

TIN PAN ALLEY 4804 Calgary Tr. S., 702-2060. THU 25 (7:30pm): Shelley Jones (jazz rock). No cover. FRI 26 (10pm): Rotting Fruit (rock). $5 cover. SAT 27 (10pm): The Nomads (R&B). $7 cover. TUE 30: Cheese Tea.

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428, 451-8000. FRI 26 (8pm door): Myra Melford's Crush Trio. TIX $12 member, $16 guest. SAT 27 (8pm): Jeari Czapla (CD release party *For Ella*). TIX $5 member, $9 guest. FRI 2: Peter Leitch (guitar) and Gary Bartz (saxophone). TIX $14 member, $18 guest. SAT 3: Barry Elmes Quintet. TIX $14 member, $18 guest.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 26 (8pm-midnight): Harley Symington (guitar, vocals).

PIANO BARS

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. THU 25-SAT 27: Bill Jackson. THU 1-SAT 3: Daryl Kitlitz.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-7784. THU 25-SAT 27: Tim Becker. TUE 30-SAT 3: Tim Becker.

SHERLOCK HOLMES WEM Bourbon St., W.E.M., 444-1752. THU 25-SAT 27: Sam August. MON 29-SAT 3: Dave Hiebert.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every SUN (9pm-1am): Karaoke. THU 25-SAT 27: Derek Sigurdson. WED 31-THU 1: Mike Zaine. FRI 2-SAT 3: Duff Robison.

POP AND ROCK

Also see VURB Weekly on page 52.

CASINO EDMONTON 9055 Argyll Rd., 463-9467. FRI 26-SAT 27: Stan Foster.

CASINO YELLOWHEAD 12464-153 St., 463-9467. THU 25-SAT 27: Souled Out.

FOX AND HOUNDS 10125-109 St., 423-2913. SAT 27 (4pm-7am): Halloween-o-Rama: Disciples of Power, Butcher'd, Anchored Soul, Red Tide.

IRON HORSE WATERING HOLE AND EATERY 8101-103 St., 438-1907. SAT 27: Halloween Party Part 1. WED 31: Halloween Party Part 2: Mustard Smile.

J & R GRILL AND BAR 4003-106 St., 436-4403. SAT 28 (9pm-1am): Hoffman and Brown.

J.J.'S PUB 13160-118 Ave., 451-9180. FRI 26-SAT 27: Kyler and Slogan. SUN 28: Kyler and Slogan. WED 31: Halloween party: Experienced Math Debaters Band. Showcase night: The Comedy Support Troupe.

KINGSKNIGHT PUB 9221-34 Ave, 433-2599. FRI 26-SAT 27: Crush. THU 1: Haven. FRI 2-SAT 3: Prism.

OTTEWELL PUB 6108-90 Ave., 450-5953. •Every MON (9:30pm): Open stage hosted by Willy James. FRI 26-SAT 27: Willy and the Haymakers.

RED'S WEM, 487-2066. THU 25: *Pure Heavy I*, compilation rock



concert. Esoteric Mind, Lixx, Sun of Man, Thexceptions, Defeat. All ages. TIX $5. SAT 27: Halloween house party. TIX $8 adv., $10 day of. THU 1: Blu Cantrell, Offlimitz. All ages licensed event. TIX $15.95 adv., $19.95 day of. FRI 2 (7pm door): Misery (tribute Metallica band). TIX $4 adv., $6 day of. SAT 3: David Wilcox, The New Meanies. TIX $15.95 adv., $20.95 day of.

SPORTSMAN'S PUB 8170-50 St., 469-3399. FRI 26-SAT 27: Gamakat.

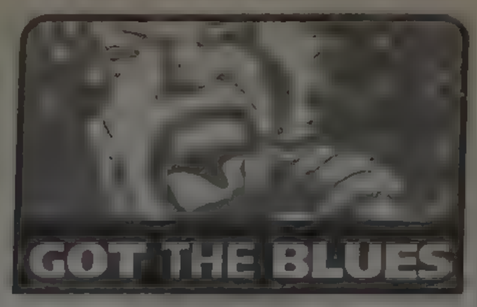
STARS Upstairs, 10545 Whyte Ave., 434-5366. FRI 26 (8:30pm door): Sun of Man (CD release party), Chunk, Deep Fine Grind. $5 cover. SAT 27 (8:30pm door): Field Day, Nothing At All (CD release party), Woodabeen, In Harms Way (punk rock). $5 cover. WED 31: Flashlight Brown for Self-Titled Again. Listening party. FRI 2 (7:30pm door): Defeat, Uncle Jimmy's Ghetto Blaster, Cold Spot. $5 cover @ 9pm. SAT 3 (8:30 pm): Flashlight Brown, Belvedere, Hot Hot Heat, Change Methodical. $7 cover.

URBAN LOUNGE 8111-105 St., 439-3388. THU 25-SAT 28: F.B.I. $3/$5 cover. WED 31: Haven, Portal. $6 cover. THU 1-SAT 3: Crush. $3/$5 cover.









By CAM HAYDEN

McLean burgher

If a kid from Winnipeg wanted to learn about acoustic blues, he probably couldn't find a better mentor than John Hammond. And if that same kid decided to pick up all he could about electric Chicago blues, he could do a lot worse than to get his tutoring from Muddy Waters.

That kid is one of western Canada's most respected bluesmen, Big Dave McLean. "I got my first guitar lesson from John Hammond under a tree at the Mariposa Folk Festival in Toronto in 1969," a somewhat raspy McLean told me earlier this week over the phone from the 'Peg. "I then proceeded to drive my parents nuts playing the same open D tuning of 'I'm a Man' for the next six months." Being around the Winnipeg Folk Festival in the '70s and '80s brought McLean into regular contact with the likes of Sam Chatmon, Johnny Shines, Roosevelt Sykes and Big Joe Duskin, giving him a solid grounding in traditional acoustic blues. "People may not be aware of it," he says, "but Johnny Shines was equally a monster guitar player as Robert Johnson was. I was blown away to be able to spend time with him."

Even though McLean is fighting a bit of a cold, the warm glow of cherished memories comes through loud and clear as he tells me about his introduction to electric blues courtesy of Muddy Waters. "I met Muddy in 1977," he says, "and spent a lot of time with him through to 1982. I couldn't get enough. I didn't hang around so much to get lessons on playing as to get lessons on life and the blues." You can bet he got plenty of both.

McLean, along with Edmonton talents Mark Sterling and Graham Guest, will bring their collective blues experience to the Festival Place stage tonight (Thursday) to kick off the third installment of the Come On in My Kitchen acoustic blues series. Sterling may be younger than Big Dave, but he has the same commitment to the music and the same ability to place his own mark on classic tunes. Guest, meanwhile, is familiar to most as the leader of the house band for the Yardbird Suite's blues shows, but he does much more than that. A member of the Sue Foley Band for the past half-dozen years, you can catch him working with just about anyone who needs (or wants) a piano player when they hit the stage at the Commercial.

The Come On in My Kitchen series was assembled by Peter North and Mark Sterling, who figured the time was right for an evening of front-porch blues played on a concert stage. They were right, and the more or less annual series has turned into a highly successful and entertaining road show that this time around will also make stops in Athabasca and Calgary. (McLean will also be in town for a solo show at the Sugar Bowl Café on 109 Street this Saturday night.) I'll leave the last word on the shows to



McLean himself: "It's three guys wh have the same love for the music the same passion to play it, and we're goi to bring that to the audience."

My Pride and Joe

A whole lotta shakin' is also goin' on over at the Blues on Whyte, as the calendar for October and November has undergone several changes this past week. Some interesting shows have been inserted into the lineup, including this week's Customer Appreciation Double Bill of Lou Pride and Incognito and the addition of saxman Joe Houston for a show this Sunday. And next Monday through Wednesday, make sure you drop by to catch the uptempo R&B of Alligator recording artist the Kinsey Report.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 94.9 FM and 580 AM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival.

Thunderstruck by Thor

Fans are eager to see true metal-god showmanship once again

BY STEVEN SANDOR


Thor lets the Dogz out—again

He's been a metal god, a body-building champ, a horror-flick actor and a comic book hero. And Canada's own Jon Thor is making a metal comeback with his new record, *Dogz II*. The title is a clever play on words on Thor's 1977 debut album, *Keep the Dogs Away*, which hit the charts after the golden-locked B.C. native had secured both the Mr. Canada and Mr. U.S.A. titles and began his rise as a metal star.

With the decline of metal, Thor retired in 1987, only to return after he realized that grunge's influence on the music scene had waned and the kids were once again starving to see over-the-top rock shows. And that's what Thor promises—costume changes and feats of magic (like bending a metal bar with his teeth) that add to the whole gee-golly-whiz metal experience. "The kids today are being brought up on what I was into," says Thor. "They're into wrestling and movies like *Conan the Barbarian*, science fiction movies and those types of computer and videogames. So they can all relate to what I was doing back when I first started."

metal preVUE

And that means wanting to see a show that involves more than just a band playing music. Thor says that all you have to do is take a look at the success of a band like Slipknot ("The fans love their masks and how outrageous they act onstage," he says) to realize that the time is right for Thor to take another stab at being a rock god.

Revolving Thor

"Someone said to me that I could do a box set with one CD for the '70s, one for the '80s, one for the '90s and the last one for the new millennium," he says. "I've seen so many styles come along, from glam rock—when I started, Gary Glitter was at the top of the charts—to disco. I have seen the music scene evolve. I realized that there was gong to be a huge hype over the grunge thing which would change the scene, so I retired in 1987. But now there's a new interest in metal, from bands like Linkin Park to the new Ozzy, where he plays the standards as reliably as an old Sabbath record. And there's a demand for that again. Everything that goes around comes around."

But Thor hasn't forgotten that all the theatrics have to have a point; they shouldn't serve simply as eye candy. And hopefully, they'll encourage the audience to get on their feet and sing along to some old metal faves. "What we do complements the songs as a whole," Thor says. For example, when I sing about the 'War Hammer,' I'll do something with that onstage. What goes on will relate to the song. And it's fun because we do anthem songs, where we invite people to sing along. I'm certainly a fan of football and hockey games, where crowds will chant the words to rock anthems like 'We Will Rock You.' You're part of the show."

What's in store for Thor?

As an aspiring teenage bodybuilder, Thor was inspired by the likes of Alice Cooper and Kiss, rock stars whose onstage personas were so bigger-than-life they seemed more like comic book heroes. And like Cooper and Kiss, Thor got his own comic book back in '83. Artist Mike Hoffman has updated the Thor lore for 2001, and the new comic, *Thor the Rock Warrior*, will be available soon. "Mike's a big fan of the oil painting and the [Frank] Frazetta style of the Conan look," says Thor. "He wanted to bring that back to Thor.... He's taken Thor right into the sword-and-sorcery period."

Thor begins the next phase of his tour this week with a cross-Canada jaunt, and he's already received raves for the work he did with Nashville Pussy (no live slouches themselves) on their recent tour. While Thor's career may not achieve immortality, he's definitely working hard for one last shot at rock 'n' roll Valhalla.

Thor
New City Suburbs • Wed, Oct 31

Grade expectations

Kyle Bishop seeks his muse while picking through trash bags

BY STEVEN SANDOR

Call him a packrat if you must, but Kyle Bishop gets his inspiration from what's inside his garbage bags.

punk preVUE

When it comes to penning the lyrics for emo/metal/punk buzz band Grade, Bishop reaches into his bags and bags filled with handwritten notes. He spreads the notes out and starts using them to formulate the words to the band's songs. Sometimes, when he's feeling extra-creative, he'll stick Post-It Notes on his walls, literally wallpapering his abode with ideas for songs.

And where do these notes come from? When he's out and about, Bishop makes note of anything that inspires him—and into the garbage bag it goes.

"Conversations, situations, history of the world, folklore, architecture and bridges, structures and mathematical ideas—all of the things that make up life," Bishop says about of what inspires his note-taking. "When we come up with a song and it needs a lyric, I dump out all these pieces of paper and set them about and use them to come up with ideas. I am a packrat. I have thousands of CDs and old clothes. And I used to be an illustrator, so I collected a lot of things related to that."

Hell of fame

Grade (Bishop, bassist Matt Jones, drummer Charles Moniz, guitarist Brad Casarin and guitarist Kent Abbott) mixes intricate, layered songwriting with Bishop's observational lyrics to create music that's not the easiest concoction to swallow. Still, considering the buzz the band has

SEE PAGE 52

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Family Matinee Theatre
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VUE WEEKLY
The Albertan Formed from for the Vue
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Just another manic *One Day*

Everybody feels attracted to rising punk band Lure's new disc

BY PHIL DUPERRON



Those irresistible Lure boys

In order to catch up with Lure, I make my way to the storied halls and cloisters of Studio City, a downtown practice space. Down the dingy stairs, past the piles of empties. I stop to say hello to Fuzzy Wuzzy, the studio's black-and-white, longtime feline tenant, as he cruises around looking for tasty mice. His tiny, sensitive ears have probably grown accustomed to the banging and wailing of the many bands who have practised and partied in the building over the years.

The boys of Lure (Tyler Burrell, bass and vocals; Kyle Dunn, guitars and backup vocals; and Derrick Schmuhl, drums) have been back here for a year after trying unsuccessfully to find better digs in the city. "We just wanted a nice, comfortable place of our own," Schmuhl says. "We've all been coming here for years. We knew we could write here. Downtown is where we belong."

It's been a productive year, too. Not only have they been focussing on polishing and refining their heavy, grinding sound, but they've put out a new recording, *One Day...* They claim to have accomplished more here in the last year than in the three years since they released their self-titled debut disc back in '98. The small room is dark, as Lure is convinced fluorescent lights "destroy creativity and imagination," and the sounds of other bands practising pounds through the walls. All in all, it's the perfect place to conduct an interview—especially once they break out the beer.

punk preVUE

Trapped on a *One Day* street

Lure originally intended *One Day...* strictly as a promotional vehicle to get feedback from the music industry and try to build up some interest. They recorded the EP with only 24 hours of studio time, which they say was enough because they have become comfortable enough in the studio not to waste any time.

But then many people were getting in contact with the band and asking how to get hold of a copy, so they decided to release it to the public to see what they thought as well. "It's a very true interpretation of where we are now," says Burrell. "I think it's above our expectations. We're pretty proud of it because it turned out so much better than we thought. I guess we were just fortunate."

Dunn and Schmuhl grew up around Edmonton's punk scene, citing SNFU and the Smalls as their first gigs, while Burrell was more influenced by metal. None of them have been shackled by their influences, though. "We share some influences and we kind of each bring our own to the table," says Dunn. "In this band it's kind of schizophrenic." It's those creative differences that have kept Lure from being stuck in a musical rut, letting them venture beyond straightforward punk/metal to the more introspective but still heavy sound of the new disc.

The devil's in the she-tails

Even if you've never seen Lure play, you've probably spotted a few of their gig posters plastered around the city. They're pretty hard to miss; they usually feature memorable drawings of hot chicks with tails, usually mermaids or devil women. It started a few years ago when they got a great response to a poster with a '50s-style pinup girl on it, and the style stuck. "We all find a beautiful female image alluring," explains Dunn. "It's in the Y-chromosome, I think."

Lure's first chance at the big time came a few years ago when they got to open for Motörhead at Cowboys. Just getting on the bill was a boost to their confidence because Motörhead's record company insisted on listening to their disc before agreeing to let them play. Not only was the place packed but the gig started late, meaning the whole crowd was pressed up in front of the stage when Lure began playing. The show gave them unprecedented exposure, even if it was in their hometown. "I fucking loved it, man, are you kidding?" gushes Burrell. "I met Lemmy—can you fucking believe it?"

Lure CD Release Party
With Chunk • New City Likwid Lounge • Sat, Oct 27

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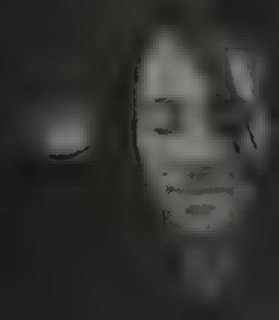
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NOVEMBER TWENTY THIRD
OLD RELIABLE WITH TIM BALASH AND THE CHROME MAGPIES AND SHITSTORM

CLASSICAL NOTES

BY ALLISON KYDD

You can't Rigoletto this one

Giuseppe Verdi's lavish ***Rigoletto*** opened Edmonton Opera's 2001–2002 season last weekend at the Jubilee Auditorium, and you have one more chance to see it tonight (Thursday). And hey—for those aged 18 to 34, there is a neat little side benefit Edmonton Opera is offering called the Explorer's Club, which offers excellent pizza and beer during the first intermission, as well as chances for the best seats in the house. For details, call 429-1000 or 424-4040. But let's get on with the show.

Rigoletto is a great introduction to opera because it offers what you would expect: sublime music—some of it well-known even to laypeople—and unabashed melodrama, as well as complex characterizations and some crowd-pleasing comic touches. In that respect, the opera anticipates Verdi's final opera, *Falstaff*, sometimes described as one of the finest in the comic opera genre.

At heart, however, *Rigoletto* is a tragedy. The title character is a hunchback with a chip on his shoulder even bigger than the hump on his back. He is court jester and pimp to the Duke of Mantua, a remorseless womanizer. But when Rigoletto abets his master's seduction of "a fair unknown," he has no way of knowing his own virtuous daughter Gilda is the prey—after all, Gilda has instructions not to leave home except to go to church. It is there, however, that she is spotted, and her unworldliness plays not a small part in her fate. When the unfortunate father discovers he has been duped, his paternal feelings come to the fore and he swears revenge.

Though devious and cynical, Rigoletto is humanized by his devotion to his daughter, and Jason Howard's woeful looks and splendid baritone would win over the most reluctant critic. (This is Howard's Edmonton début and his first time playing Rigoletto.) Meanwhile, Quebec soprano Lyne Fortin's Gilda almost melts the heart of the Duke, compared to whom the audience is a pushover. Particularly moving are Gilda's tender duets with her father and her wonderful love song "Caro nome" ("Dear Name"), the end of which she sings *a cappella*. Tenor Carlo Scibelli is quite convincing as the dashing and lecherous Duke, a role he recently played for the New York City Opera, and Saskatchewan-born mezzo-soprano Norine Burgess is scintillating as Maddalena, the *femme fatale* of the piece.

Unlike his hapless jester, Verdi lived a rather fortunate life. True, he *was* born in a small Italian village, son of a poor innkeeper, but fate gave him a benefactor who both paid for his study and accepted him as a son-in-law. Verdi's first wife died young, but he lived a long life and was famous not only because of his operas, but also because of the political aspects of his work. A national icon, he even sat in Italy's first parliament when the nation won independence from the Austro-Hungarian empire.

Diane Nelsen, operatic soprano and voice teacher at Alberta College's Conservatory, saw the opera on Saturday night. She enjoyed all the performances and especially praised Howard's Rigoletto. Her affection for the production was deepened by her experience of singing the duets with her baritone husband, Ron Nelsen, also a voice teacher for the Conservatory.

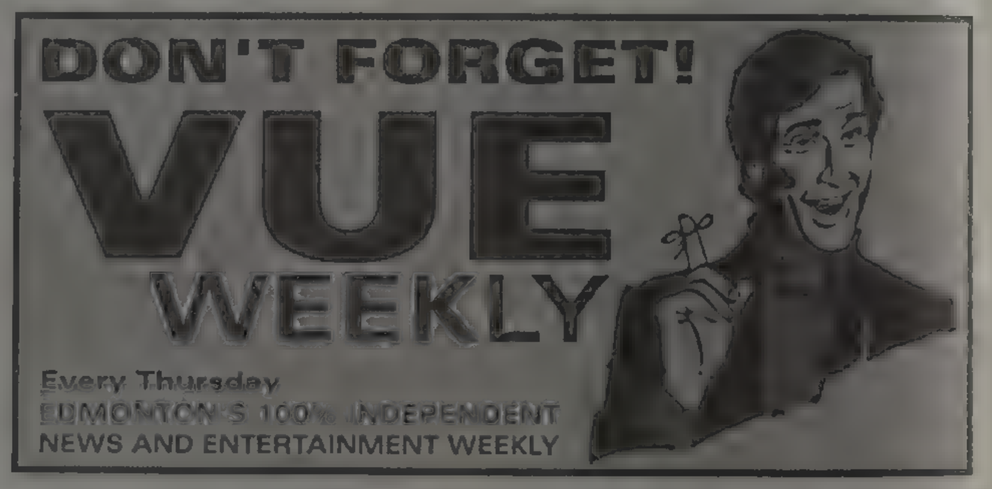
Yet another Conservatory connection is Mavis Calihoo, who plays Giovanna, Gilda's governess. Calihoo's voice coach is Conservatory *grande dame* Alexandra Munn, this year installed in Edmonton's Cultural Hall of Fame. Calihoo is one of five members of the Edmonton Opera Chorus singing character roles for this production. (The others are Frédéric Robert, Michelle Wylie, Derek Beaton and Sandy Moroz.)

Speaking of the Conservatory of Music, "A Musical Potpourri" at 8 p.m. on Saturday, October 27 at Muttart Hall, features pianist Alexandra Munn, tenor Lary Benson, soprano Elizabeth Raycroft and multi-instrumentalist Bill Damur. Munn shows her virtuosity with selections from Mendelssohn's *Songs Without Words*, while Raycroft and Benson sing Monteverdi (rarely heard by Edmonton audiences), Bernstein, Noel Coward and others. Damur, a veteran of Edmonton's New Music scene, performs work by the legendary P.D.Q. Bach on fashioned wind instruments: the *schlo genfrappe, ocarina, tuba miram* and *pastaphone*.



Uneasy lies the tenor who wears the crown in ***Rigoletto***









BY DAVE STONE

f the Shui fits...

vin Shui still likes playing the little oms. Although the Vancouver DJ's ofile has been on the rise, and cata- lted even higher with the release of mix compilation *Recital 001* on Nett- rk Records, Shui would gleefully tch a spot in a basement room over e main stage. "I've played for 10,000 ople in one room already," he says. hen you have a room that big, not erybody there is going to dig the ne music. But when you've got a aller room, the people who don't like e music will just head over to the main om anyway. Everybody in those small oms is there because they want to be re, and you have more control over at room. Unless you're someone big Sasha and Digweed, you can't really o what you want in a big room."

This Saturday, Shui will find himself anding in front of another huge owd, this time over at the Polish Hall one of the headliners for Scream. The l-night party, presented by ambitious p-and-comers United Productions, so features John Acquaviva and Toron- drum 'n' bass dons Sniper and Mysti- l Influence. Although best-known on e west coast as a leading progressive ouse DJ in the style of the aforemen- oned Sasha and Digweed, Shui is a ersatile spinner who's able to fluidly ix deep driving trance with techno.

Shui began his career as a trainspot- r, picking up records being played out y DJs he liked and admired. With a rowing collection of house music, he egan DJing and promoting events ound Vancouver in the early 1990s, as ell as playing house music at club ghts and parties he organized. Unhap- y that he was spending too much time etting people to come out and not ough perfecting his skills, he stopped dropping the flyers five years ago and began concentrating on his DJ career.

Although Shui's heart belongs to pure deep house, he wound up spinning the more epic style of progressive because it presented an alternative to what everyone else in the Vancouver scene was playing. It also doesn't hurt when Sasha ends up crashing at your house. "He was in Vancouver about five years ago, playing this small party, and the promoter brought him over to my place at six in the morning," Shui laughs. "We just ripped it up, and he turned me more toward progressive house than anyone else.

"I just play the music I enjoy playing," he continues. "Music keeps on changing and I like to stay right on the tip of it. A lot of people knew me first as a house DJ, but I just want to play music a little differently than anyone else. In the rest of the world, there's a lot of people doing what I'm doing, but not too many in Canada. For some strange reason, Canada is a little more reserved and our dance music seems to be a bit more mainstream. Canada is a bit more laid-back."

Which is why Shui is pleased to have a disc like *Recital 001* out on Nettwerk, a label that has been making a concerted effort to introduce underground sounds to Canadian audiences. Shui was approached by the Vancouver-based label after he played a show with Nettwerk artist BT. "I played right after him, doing what I do, and the next day I got a phone call," Shui remembers.

Shui looks at *Recital 001* as a practical tool. "It's getting my name out there and it's certainly a milestone," he says, "but I just want to keep moving on. The stuff on *Recital* is already pretty old to me, because I'm trying to push forward. When everybody in Vancouver started playing hard house, I went into a deeper sound, which didn't go so well at first. Now that sound is becoming more popular, so I want to begin finding another place to move toward."

Shui hopes that Canada will eventually jump on the progressive wagon, but he also senses that the underground parties, which have long been the only place where people can hear new music, needs to reinvent itself. "It's all become overexposed, with so many things going on all the time," he says. "Eventually, the people who are really good at what they do and stick to it, they'll come through. But there's a lot of people in it for the drugs or the money or whatever. I don't see it all dying off—there are so many good records being made now—but the people are getting burned out and frustrated with high ticket prices and the quality of the events. I mean, we've had parties out here in Vancouver that cost at least $100 to get in, and some promoters don't put in enough effort to make it worth that much. I'd like to say it's all about the music, but there's so much more than the music when it comes to going out. After a while, people can see right through it."

Chris Chris bang bang

While Scream is undeniably the central event this weekend, it's heartening to see other worthwhile things happening in other clubs around town. On Friday, Welsh DJ Chris Parnell begins a two-week stopover at Sublime Afterhours, spinning hard house and trance. What's interesting about Parnell is that he's travelling with a BBC documentary crew exploring how far club culture is spreading around the globe.

Parnell's label, Acetate Recordings, apparently has a successful club night going on back in England, so they figured it would be a good idea if they sent an emissary out into the world to find other places to set up similar nights. So why Canada? Why here? "We've just had good feedback from DJs who have been over here," says Parnell.

Parnell, who also produces music for BBC Wales, says that the documentary may wind up on a proposed channel in Britain dedicated to club culture. There's no firm date for when this channel or the documentary will hit the air.

Flow train coming

If there's anything that gets my goat, it's people who wait until the very last minute. I do it every week, and I'm sure I hate myself. Nonetheless, if you haven't walked over to Foosh or Colour Blind and grabbed your ticket for Freaky Flow yet... brother help ye. No ticket, no Halloween drum 'n' bass massive at the Back Room Vodka Bar for you.

The Toronto junglist is back in Edmonton on Wednesday as part of the Cosmic Sessions club events series, sponsored by Benson and Hedges. You don't even have to smoke to get into these unique events, which have been taking place since the beginning of the year. The biggest one so far was the Big DJ Small Club that happened back in the spring, where British prog DJ Seb Fontaine entertained an invite-only audience in Lush.

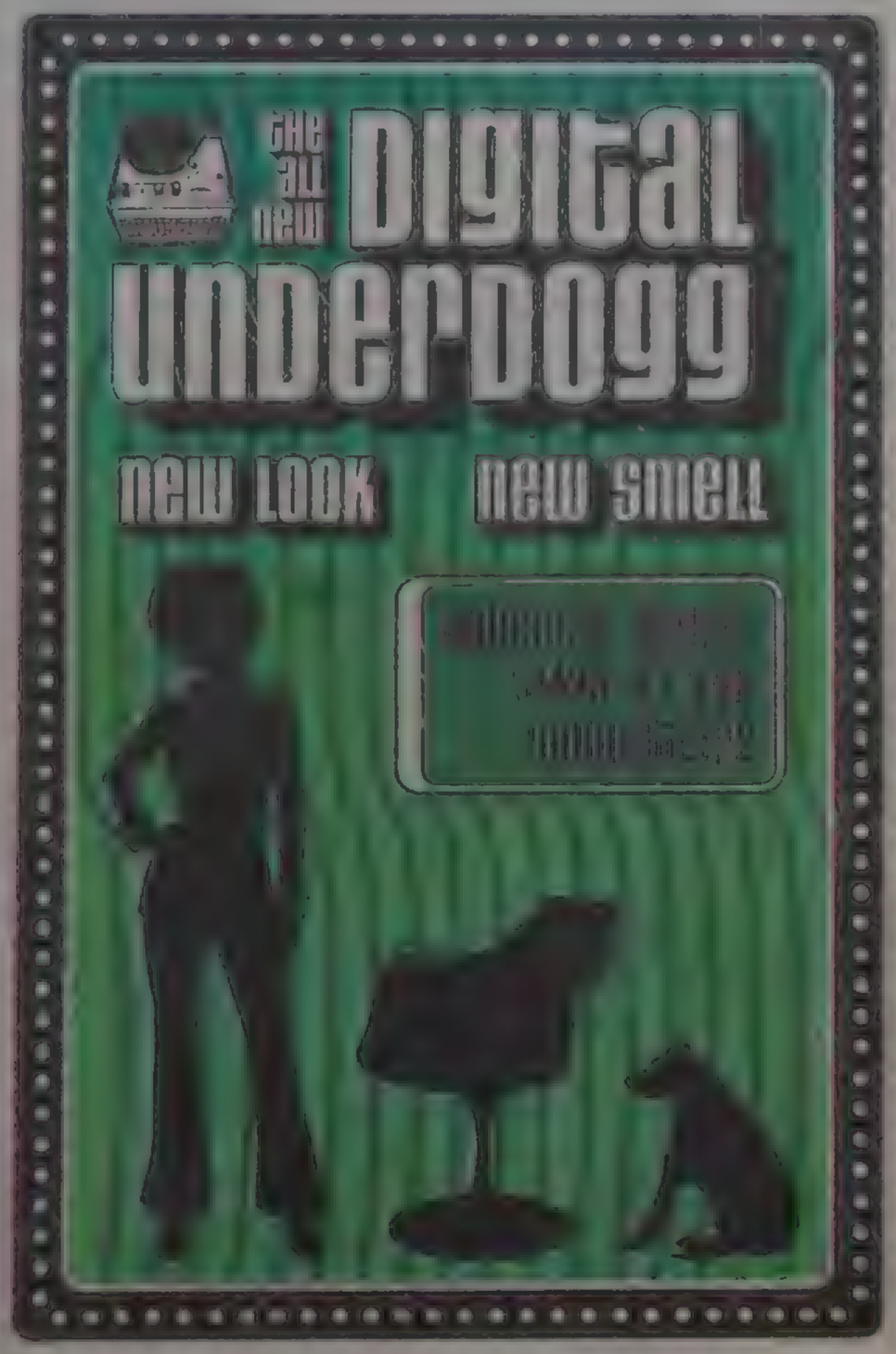
Freaky Flow's appearance is the first one since the summer's infamous gig at Parliament, where a packed house ripped it up despite an exhibition of idiot machismo on the dancefloor that MC Flipside inadvertently wound up in the middle of. With the troublemakers safely taken away, Flow and Flipside easily won the crowd back and pushed the room's tension into a wonderful blinder of syncopated beats.


Kevin Shui

Flow has also been busy enjoying the benefits of growing fame. While his Moonshine CD, *World Domination*, is swiftly flying out of stores, Flow has also starred in a Bell Sympatico commercial and had his scratch skills showcased in another television spot in Germany for Ikea. He has also remixed two tracks for California band 311, as well as an upcoming Choclair single entitled "Mind That." Obviously the Flow has his act together—do you?







Blame for violence misdirected, says club

Cristal Lounge owner and patrons angered by media distortions

BY SEAN AUSTIN-JOYNER

analysis

Vince Ngu, the manager of the Cristal Lounge nightclub on Jasper Avenue, is under fire. Ever since the shooting near his club in the early morning hours of October 13, Ngu says he has been misquoted and misinterpreted by local media. His club is being falsely associated with the death of a 16-year-old Edmonton boy, he says, and the major media outlets are painting a false image of him, his club and his clientele. "We're not getting the representation that we deserve," he declares. "I'm willing to talk to anyone from the media, but it seems like they put out a different story once they air it."

According to Ngu, the majority of the reports have misleadingly implied that the incident spilled out of the club and ended on the street. Pictures of the club's front doors, logo and flyers have frequently been the backdrop to TV reports of the shooting, which actually took place a block away.

Ngu isn't claiming that Moriese Laing, the boy who was killed, was in the area by accident, but he insists that Laing was not one of the club's regulars. "The media is saying that he comes to this club often," Ngu says, "but I've asked a bunch of our regulars and they've never seen him in here before. Because it was a black youth who got shot and we are an urban club, [the media] have made it look like he was a regular here."

Ngu finds it interesting that the finger-pointing didn't start until after the weekend and that police have disturbed his business for crowd capacity, fire regulation and other, smaller infractions in the past. "The whole night, no police came in to ask us or anybody what happened," he says. "It wasn't until Monday when everybody started banging on the doors and asking about it."

Security package

Admittedly, Ngu is concerned for Laing's family. The short pauses he takes before mentioning the shooting and the shaken tone in his otherwise forthright voice demonstrate that. However, he says his club is prepared to handle any similar incidents that may try to make their way inside. "Our club policy is 'No ID, no entry,'" he says. "Everybody gets scanned and girls get their bags checked. We have two doormen at the back of the club, three at the front, metal detectors and security roaming the club every night.... As far as what happened, we didn't do anything wrong."

Ngu says he has been assisting the police and media in every way possible. He has even gone so far as to send out calls for help to many of the club's patrons. "We've e-mailed 150 of our regular clientele," he says, "and asked them to e-mail us back if they've heard or seen anything that they're afraid to tell police. We're not here to fight the media, because we can't. We just want everybody to know that we're a nightclub that doesn't associate with crime and we just want to be treated fairly."

Though the following week's attendance was, obviously, lower than usual, Ngu says that the reputation of Cristal Lounge speaks for itself. He believes that, in time, his name, as well as that of Cristal Lounge, will be rebuilt. "Only the people that come to this club know its reputation," he says. "We cater to the Eskimos, the Trappers, the Drillers and some of the Oilers. We don't cater to them because we're a bad club; we cater to them because we have a reputation of taking care of our clientele and making it safe for them."

Say Waugh?

Following such an eye-opening event, it's not surprising that people closely linked with Cristal Lounge are shaken. Only 100 of the usual 260 patrons of the club were present last Saturday, one week after the shooting, an indication that it may take a while for many to become comfortable again.

Just like Ngu, Cristal Lounge employee James Waugh believes the connection between the shooting and the club has been blown out of proportion by the media, pointing to references to incidents at the building from five years ago, before it was even called Cristal Lounge. "[The media] overdoes it," Waugh says, "and connects the incident to the 'Jamaican community.' It makes people scared of us, and people were already scared of this culture. [Authorities have] been coming in and giving us grief over little things, like 'You don't have this door open.' It's just wrong."

Radio wordman

Marlon Wilson, a close friend of Laing's family, hosts *Urban Hang Suite*, a late-night Saturday program on the university radio station CJSR known for its mix of social commentary and urban music. "He was a good kid and very generous," Wilson says of Laing. "It's an unfortunate situation that he had to be the one who got caught."

Wilson is disturbed by the violent state of Edmonton's youth, but believes that blame should not rest solely on the shoulders of parents. He argues that the community as a whole is responsible for raising its children, who seem to become more and more violent with each passing year. Hopefully, the community will learn an important lesson from Laing's death, Wilson says, but it's more likely that calls for morality, non-violence and tolerance will fall on deaf ears.

"It's hard to preach when you have the people who should be making the moral decisions basically doing the same thing," Wilson says. "You have President Bush who's retaliating against someone for attacking the U.S., so how are you going to tell people not to do that when they're in pain?"

The problem, says Wilson, is the easy availability of weapons and weapon training. How can you blame individuals for owning guns, he asks, when they are so accessible? "Moriese got shot in the head from across the street," he notes. "No ordinary man would be able to do that, unless they've had practice."

Wilson, who is Jamaican himself, is further insulted by the media's insinuation that the incident is a reflection on the Jamaican community, adding that the media has been purposely shining a negative light on minority groups for years. "If a group of preppy white kids have guns and shoot up a bunch of other white dudes, no one's going to see that as it being a gang situation," he says. "It would just be a couple of guys who shot each other. As soon as there's ethnicity brought into it, all of a sudden it becomes a situation that was racially motivated by an Asian gang or a black gang. The reporters always seem to mention where the people are from if they're not white. They love to point fingers at the minority." ◊

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KC (& Kinki)
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8PM - 10PM

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Saturdays
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HipHop/RnB/Soul/
Dancehall Reggae
Saturdays
12AM - 3AM

THE PLATFORM
DXL & RUSH
HipHop/R&B/Dance
Saturdays
3AM - 6AM

URBAN PROGRAMMING

FM 88

Vue Weekly

BACKROOM VODKA BAR—10324 Whyte Ave • MON: Sense, deep house with Erin Eden, Whisper and guests • WED: The Forum, with Robert Alan, DJ Calus and guests • THU: Fresh 'n' Funky, house with guests • FRI: Pilot Episode, with Simon Locke and Tripswitch and guests—OCT 26: Domenic G (Calgary) • SAT: Flava, hip-hop with weekly guests • WED OCT 31: Cosmic Sessions, with Freaky Flow and MC Flipside (Toronto)

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: 2nd Annual Vampire's Ball, with Two Vexx and DJ Al-V (Calgary) • SAT: guest DJs • SUN: Ladies Night, with DJ Invinceable

CLIMAXX NIGHTCLUB— 10145-109 St. • FRI: Amensia, with Wil Danger, Thunder Dave, Donovan, Slav and LT • SAT: Top 40 / Hard House • SUN: Industry Night, with Ryan Mason • SAT NOV. 3: Endorphin (Kelowna)

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • FRI: guest DJs • SAT: 4th Annual Haloween Bash, with Bomb Squad, DJ Invinceable and DJ Instigate

DEVLIN'S—10507-82 Ave, info 437-7489 • SUN: beats with DJ Calus and Robert Allen

EVAR AFTER—10148-105 St. (late night/after hours) • WED: Ladies Night, with Goza • THU: Rewind with Slav and guests • FRI: Bounce, Thunder Dave, Ikaro and James Gregory • SAT: Wil Danger, Donovan, Juicy and Tomek

FLY— 10203-104 St., 421-0992 • FRI: house with Dr. Yvo • SAT: house and R&B with Alvaro

HALO—10538-Jasper Ave, 423-HALO • WED: house with Dirty Darren Pockett • THU: Soul What?, with Tanner and Echo • FRI: How Sweet It Is, hip-hop, house and R&B with DJ Echo, Alvaro • SAT: For Those Who Know.., with Junior Brown, Amedeo, and special guests—OCT 27: DJ Maurice (Vancouver) • SUN: As Good As It Gets, with guest DJs • WED OCT 31: Pimp$ & Ho$ Halloween Party, with Junior Brown, DJ Qwake, Amadeo and DJ Ice

IRON HORSE—8101-103 Street, info 438-1907 • WED: Freeflow, house with DJ Johnny Five • FRI-SAT: Alix DJ

LIFE—10089 Jasper Ave, 425 8787 • SUN: L.P., Tiff-Slip, Icaro, Thunder Dave, Neal K and guests • SUN NOV 11: Tall Paul (UK)

LUSH/THE REV–10030A-102 St., 424-2851 • WED: Main–The Classic, retro with DJ Loki; Velvet–progressive house with Ariel & Roel • THU: Lush—Trademark, techno and breaks with residents Tryptomene and Spilt Milk, with weekly guests • FRI: Main–Wheels, funk and retro; Velvet–Bump 'n' Hustle, house with Remo Williams and Bobby Torpedo • SAT: Turbo, progressive trance and house with alternating residents and guests—OCT 27: Thunder Dave, Donovan; NOV 3: David Stone, Derkin; Velvet: Forties 'n' Nines, with Rerun and Sundog • SUN: Sunday School, with Anthony Donohue, Donovan, Wil Danger, Ikaro, LP, Tory P, Dave Theirman and Bobby Torpedo • SUN NOV 11: Dieselboy, Degree, Skoolee, Phatcat

MAJESTIK—10123-112 St. • THU: House night with residents Tripswitch, Charlie Mayhem, Kristoff, and guests—NOV 8: DJ Dazy (Los Angeles) • FRI: Hard House with residents Crunchee, Jaw-Dee, Charlie Mayhem—OCT 26: Scream pre-party, with 12 Inch Thumpers (UK) • SAT: Top 40 Saturday, with DJ Davey James

NEW CITY COMPOUND—10167-112 St., 413-4578 • THU OCT 25: Nexustribe presents Shake Thursdays, with Johnny Fiasco (Chicago) and Geoffry J • FRI: Freedom Fridays, with Ariel& Roel and weekly guests—OCT 26: DJ Assault (Detroit), Spilt Milk; NOV 2: Anthony Donahue & Tiff-Slip • SUN: SChocolate Sundaes, w/Kool Hand Luc, Remo Williams and guests

PARLIAMENT—10551 Whyte Ave • TUES: Anthem, jungle with DJ Celcius and guests • THU & FRI: Revisited, retro and new music • SAT: Hardcover, drum 'n' bass with Celcius, MC Deadly, Ghetto F/X, J.Me. J, and guests—OCT 27; Monster Mash Up, 2-step/breaks with Spilt Milk, Propha, Metropolis, Optimus Prime

POLISH HALL • 10960-104 Street • SAT OCT 27: United Productions presents Scream, with John Acquaviva (Windsor ON), Philippe Snoy (New York), Kevin Shui (Vancouver), Sniper & Mystical Influence (Toronto), Neal K & Dave Stone, Emotion (Calgary), Kanzma (Calgary), Charlie Mayhem, Crunchee, Colek, Greg Wynn, Tripswitch, Spilt Milk, Slav, Da Ceilo, Sweetz, Darcy Rya, Gusto, Vinny Vo and Shortee

RED'S • Phase 3, WEM • THU NOV 1 Blu Cantrell, with Offlimitz • FRI NOV 9: Darkson Tribe CD Release Party

SAVOY—10401 Whyte Ave, 438-037 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

SQUIRES—10505-82 Ave, downstairs • MON: Local Motive with rotating hosts DJ Waterboy, Genome, Kryptokane and guests—OCT 29: Haunted House, with Solo and Style

SUBLIME (late night/after hours)–10147-104 St., Bsmt. 905-8024 • FRI: Remedy, with rotating residents Darcy Ryan, Donovan, James Gregory, S2, Neal K, Travisty, David Lee • SAT: Manny Mulatto and Locks Garant • FRIDAY OCT 26: Freek Out, with Chris Parnell (Wales), Darcy Ryan, Donovan, Travisty, S2, Phenyx

SUITE 69—8232-103 Street, upstairs • SUN: Infusion, with DJs Diabolik and Headspin

THERAPY (late night/after hours)–10028-102 Street (alley entrance), info 903-7666 • FRI: Upstairs—Greg Wynn, Cool Hand Luc, Tripswitch, LP; Bunker—Saki& Spanky, Tiff-Slip, Anthony Donahue • SAT: Upstairs—Dragon, Sweets, Alias; Bunker—Gundam, Bobby Torpedo • FRI OCT 26: Haunted House, with K-Rec (Vancouver), Tripswitch, Cool Hand Luc, Gundam, Saki & Spanki, Anthony Donahue & Tiff-Slip, Biomechanic

Majestik (10123 112 St)

Thursdays

$1.00 Higballs 'til Midnight

Sexy House & Breaks

Kristoff, Sweetz & Tripswitch

Friday

12 INCH THUMPERS

Alan Prosser and Andy Wragg have been working non-stop over the last 3 years to lay the foundations for one of the UKs biggest and most widely acclaimed hard house labels, 12 inch Thumpers. Since 1999 the 12 Inch Thumpers have seen a continual flow of success, with 21 releases under their belts to date.

Friday, Oct 26th
Official 'SCREAM' Pre-Party

with Crunchee & Charlie Mayhem

Grade

Continued from page 45

generated since they first signed with Chicago-based Victory Records (no small feat for an act based in southern Ontario), it's obvious that Grade's approach to heavy music has struck a chord with a legion of fans on both sides of the border. And the band's new effort, *Headfirst Straight to Hell*, should keep them happy.

"It's the first time we really were given a lot of time to write a record," says Bishop. "We had four or five months, so the atmosphere was less chaotic and crazy. But am I totally happy with the record? I'd have to say no. The recording went well, but the mastering was a little weak. But as an artist, I'm never satisfied. I guess that satisfaction is the death of desire."

Production issues aside, what sets Grade apart from other emo and punk acts is that even though they use a wide range of dynamic and instrumental approaches, the songs themselves aren't as intricate as you might imagine. "The melting of dynamics and songwriting is important, but translating that to the studio isn't always easy," admits Bishop. "But I think that we are able to do that. And I agree, every one of our songs could be played on acoustic guitar if we wanted to."

Pyrrhic Victory

When the band signed with Victory in time for their 1999 release *Under the Radar*, it came as a bit of a surprise to industry insiders. After all, the band had entertained offers from many of the majors after their independent releases had shown sales spikes of 10,000 to 15,000 copies. "There was certainly a feeding frenzy," says Bishop. "We had a choice between the majors and the major indie labels. And we decided on the major indie. Victory has all the upside of the major in terms of distribution, but it allows us the credibility that comes with being on an indie."

Still, there are some drawbacks; unlike Warner or Universal or Sony, which have Canada-based arms, Victory is a U.S.-only label. So in the eyes of our federal government, the Grade boys might as well be an American act. "Certainly, when it comes to asking for help from FACTOR or VideoFACT, we get turned down simply because the record's on an American label," says Bishop. "Even though the band is Canadian and the record was made in Canada, we get none of the assistance or support from our government that many other Canadian bands get."

Canadian label or not, Grade is certainly turning more and more heads north of the 49th. Whether you call their sound emo, punk or metal, it certainly has spawned more than enough fans. Guess that's what you'd call making the Grade.... V

Grade
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NEW SOUNDS



CRAIG NORTHEY *GIDDY UP* (INDEPENDENT)

Of course, Canadian music fans know Northey as one of the leaders and main songwriters of the Odds, but since the band amicably went their separate ways, Northey has thrown himself headfirst into a series of producing, soundtracking and songwriting gigs for artists ranging from Roseanne Cash to contemporary rock acts.

So this limited-run eight-tune CD gives us an idea where Northey's head is at the moment. Possibly due to his work with the '60s Tower of Power funk disciples Sharkskin, Northey's definitely steered his work in an R&B direction. In fact, the lead track, "Take a Hit Off This," features a snippet of Curtis Mayfield talking about the art of songwriting.

There's a laid-back groove to it all, an easy listen with pop hooks that keep you humming even though Northey never hits you over the head with them. The gems? The funky, off-kilter reggae beat and acoustic guitar hook of "Famous Grave" and the catchy pop of "Write It in Lightning" (the closest thing to an Odds song you'll find on this record, even though many of the songs feature the work of alumni Pat Steward and Doug Elliott).

"Make it all blow up/My indifference is frightening/And if you want me to see/You better write it in lightning," Northey wails on the song's killer chorus—a perfect example of the dry wit that dominates this record. Definitely not worth keeping a secret and available through www.craignorthey.com. ★★★★ —STEVEN SANDOR

PETE YORN *MUSIC FOR THE MORNING AFTER* (COLUMBIA)

Singer-songwriter and alleged next big thing Pete Yorn's last name, just like his new disc *Music for the Morning After*, is halfway between a yearn and a yawn. Yorn has an undeniable talent for penning lyrics that are wistful and melancholy, but not so melancholy as to alienate the radio programmers. On "Sleep Better," for instance, the knowing lyrics about a couple regretting their recent breakup ("She won't sleep better alone and he won't feel better alone," runs the chorus), Yorn's deliberately listless singing style and an ear-catching drumbeat hook all add up to a seamless, airwave-friendly package.

But nowhere on *Music for the Morning After* (with the possible exception of the mopey but evocative "Just Another") do you get the sense that Yorn is taking any kind of artistic risks or exploring any private regions of his personality. Yorn's lyrics are guarded and muddled; he meanders around and drops plenty of fragmented "manly-sensitive-poetic" phrases, but he always stops short of coming up with the turn of phrase that might make you catch your breath or bring the whole song suddenly into focus. A lot of reviewers have compared Yorn to Bruce Springsteen, but instead of the Boss, Yorn sounds more like some kind of district manager. ★★½ —PAUL MATWYCHUK

BEACHWOOD SPARKS *ONCE WE WERE TREES* (SUB POP)

Upon hearing the new entry from Beachwood Sparks, I couldn't decide if they want to be the most country-influenced Brit-rock band ever or the most Brit-rock-influenced country band ever.

Since the band hails from Los Angeles, I guess the latter has to be true. But just imagine the Stone Roses' long guitar fills mixed with Travis's sweeping pop songs, all played by a band that's spiritually akin to Jay Farrar or Ryan Adams. It's a noble stab at taking a sweeping pop style and applying it to music that's decidedly rootsy.

There are some gems that stick out, like the truly beautiful "Confusion Is Nothing New" and the slick guitar outro on the title track. And the cover of Sade's "By Your Side" is interesting, to say the least. But too often the band lets pomp overshadow substance, leaving the listener feeling like a starving man at a Chinese buffet: surrounded by food, but hungry again very soon after eating. ★★½ —STEVEN SANDOR

NEKO CASE *CANADIAN AMP* (LADY PILOT)

It's damn near impossible to wade into the waters of indie music in western Canada without swimming into another Neko Case project. From her solo releases to her work with Carolyn Mark in the Corn Sisters to her contribution to Vancouver's New Pornographers, Case is everywhere these days. And that's not a bad thing.

This latest Case disc, an eight-song effort featuring half a dozen covers of primarily Canadian numbers and a pair of originals, is a short but solid listen. Case's voice is in top, throaty, hurtin' form, and the lyrics she delivers on *Canadian Amp* are perfect for her pared-down approach to instrumentation. Sook-Yin Lee's "Knock Loud" falls a bit flat, but Neil Young's "Dreaming Man" is a knockout, as are Case's covers of the public-domain banjo lament "Poor Ellen Smith" and Lisa Marr's dreamy, creamy "In California"—"Another fool playing songs that don't matter for people who chatter," Case sings, "another suicide on the 405."

Canadian Amp is only available at Case concerts or via a pair of websites, www.bloodshotrecords.com and mintrecs.com. ★★★ —DAN RUBINSTEIN

SUZANNE VEGA *SONGS IN RED AND GRAY* (A&M)

Camille Paglia once remarked in an interview with *Spin* magazine, "These establishment feminists, these white upper-middle-class feminists in New York, especially, who think of themselves as so literate, the kind of music they like is, like, Suzanne Vega—you know, women's music." To which the interviewer, Celia Farber, sympathetically replied, *"Yuck."*

That about sums up my reaction to Vega's new disc, *Songs in Red and Gray*. When her first album was released, Vega frequently got compared to Bob Dylan, but how anybody could get Vega's clumsy, self-conscious little tunes mixed up with the sardonic, intricate wordplay of Dylan is beyond me. *Songs in Red and Grey* is cluttered with tautologies like "Somewhere, their future is still yet to come/In ways that are yet as of now unforeseen" (that's from the title track) and awkward lyrics like "We'd dance together then/An awkward ballet/She was 20 years older than I was/But still we did play" ("Priscilla"), where Vega commits the rookie's mistake of unnaturally altering the tense of her verbs just so the line will end on a rhyme.

What's more annoying, however, is the empty pretentiousness of "Soap and Water" ("Soap and water/Wash the year from my life/Straighten all that we trampled and tore/Heal the cut we call husband and wife"), the forced whimsy of "Machine Ballerina" ("Am I your *Mad* magazine?/Skin trampoline/Pin-up pinball machine/Your fantasy girl of puzzling parts") and the pitifully "edgy" way Vega whispers the lyrics of "If I Were a Weapon" ("If I were a weapon/You said I'd be a gun/Lethal at close range I guess/With silencer and stun").

In a word, *yuck*. ★½ —PAUL MATWYCHUK

CHARLATANS UK *WONDERLAND* (UNIVERSAL)

My oh my, have the Charlatans changed over the last decade. The survivors of the much-ballyhooed Manchester scene of the late '80s/early '90s, the band has totally shed the groovy Brit-rock in favour of blue-eyed soul.

Sure, the band has tried to do the funky thing before (a cover of Sly and the Family Stone's "Time for Livin'" in '95), but *Wonderland* sees lead singer Tim Burgess pitching his voice at a Smokey Robinson falsetto for the duration. The songs themselves are sparse, driven by easy-to-follow beats with the guitars pushed into the background, only to be used for fills when needed. And that mix pushes Burgess's voice further into the foreground than ever before.

Funk-soaked tacks like "You're So Pretty, We're So Pretty" and "Love Is the Key" (complete with Motown-ish female back-ups) are definitely worth a few spins, but more than a few times the band's soul train goes into saccharine mode.

Still, even with the soulful approach, the best track on the album is the roaring instrumental "The Bell and the Butterfly." Maybe it's proof that I'm not sold on Burgess as the new Mick Jagger, an Englishman mining the style of black America. But I applaud him for trying. ★★★ —STEVEN SANDOR





Tough day at the orifice

British thriller *The Hole* is something of a buried treasure

BY PAUL MATWYCHUK

The prospect of a deadly dull three-day geography class trip to Wales looming before them, four students at a British boarding school ask Martin, a computer-geek classmate of theirs, to help them avoid the outing altogether. Martin arranges things so that the school thinks they're all spending the weekend with their parents and puts them up in an abandoned underground bomb shelter he's discovered near the school grounds. The four students (anything-for-a-lark Geoff (Laurence Fox—James Fox's son!), gorgeous blonde Frankie (Keira Knightley), wishes-she-were-one-of-the-popular-kids Liz (Thora Birch) and Mike (Desmond Harrington), the dreamy-looking boy she has a crush on) spend the weekend partying it up underground, but for some reason Martin never shows up to unlock the entrance and bring them back to freedom. Days pass, the foursome's situation becomes increasingly desperate and somehow Birch is the only one to emerge from the hole alive.

suspense reVUE

At least that's the story she tells Dr. Philippa Horwood (Embeth Davidtz), the police psychologist who debriefs her after she's discovered, filthy and disoriented, stumbling around the school corridors after having been missing for weeks. But something about her story doesn't quite add up. Why would Martin do such a thing? How was she able to finally escape from the shelter? And how did all of her companions wind up dead?

When the new thriller ***The Hole*** was released last year in Britain, critics there kept comparing it to *The Blair Witch Project*—more, I suspect, because of its ability to generate a lot of suspense on a very low budget than because of its themes. In fact, nothing supernatural goes on in *The Hole;* instead, the film hinges on the engrossing way it gradually reveals the truth of what transpired between these four young people who have gotten in way over their heads in more ways than one.

Thora! Thora! Thora!

It would probably be a smart career move for an actress with as sharp a sense of comic timing as Thora Birch to avoid these mopey wallflower teen roles for a little while, but she's very good here as the lovelorn Liz; this is one of those parts that requires the actor to behave ambiguously in practically every scene, but somehow Birch manages to turn Liz into a fairly convincing, consistent character without its seeming like the script is just jerking the audience around from plot twist to plot twist. Throughout the film, Liz constantly measures herself against the beautiful blondes she shares her classes with; it's as though the baby fat Liz still carries around has left her more vulnerable and less emotionally armoured than those tall, thin, hard-looking princesses towering over her. Birch's unusual, roundish face, with its trace of a double chin, is perfect for this role; there's something unformed about it, making it hard to get a read on Liz's personality. It's easy for Liz to look childlike and innocent, but Birch suggests there's some very grownup connivance behind her eyes.

Hamm and cheese

The background of the film's director, Nick Hamm, is in the British stage, and he seems to have cast his five principal actors, including Birch, for more than their pretty faces. Daniel Brocklebank (he was the boy actor whose voice changes on opening night in *Shakespeare in Love)* has a nice no-one-appreciates-me quality as Martin, and Desmond Harrington (who can also currently be seen in *Riding in Cars With Boys* and *My First Mister)* has a laid-back un-self-consciousness about his own good looks that's a little reminiscent of Billy Crudup—time will tell if he has Crudup's acting ability as well. The characters' relationships evolve in a believable way as their situation in the hole gets more and more desperate, and while some of the developments are a bit on the melodramatic side, the film holds your interest from the atmospheric opening credits to the satisfying (if somewhat predictable) resolution. *The Hole* is a solid little B-movie—a pleasant surprise in a time when most teen thrillers are, well, the pits.



Another opening, another show: the cast of ***The Hole***

The Hole
Directed by Nick Hamm • Starring Thora Birch, Desmond Harrington, Daniel Brocklebank and Embeth Davidtz • Opens Fri, Oct 26

The Last Castle: false imprisonment

There's no end to the posturing in ultra-macho prison picture

BY JOSEF BRAUN

Rod Lurie's ***The Last Castle*** is—just to lay my individual biases on the table—the kind of movie I hate more than any other. It's the story of highly decorated and universally revered U.S. General Irwin (we never learn his given name, as I recall, but only last names matter when you're this macho), who, court-martialed and stripped of his rank, gets sentenced to 10 years in a maximum security military prison that, as you may have guessed, looks like a big castle. Irwin butts heads with the prison's iron-fisted warden, Colonel Winter (he says something about how Winter's hobby of collecting military artifacts is a sign of a man who's never been on a battlefield, which I believe is army-speak for saying he has a small penis) and goes on to inspire his fellow inmates to rediscover the little soldier inside each of them, be all that they can be and mount a full scale takeover of the prison and force Winter's superiors to terminate his command.

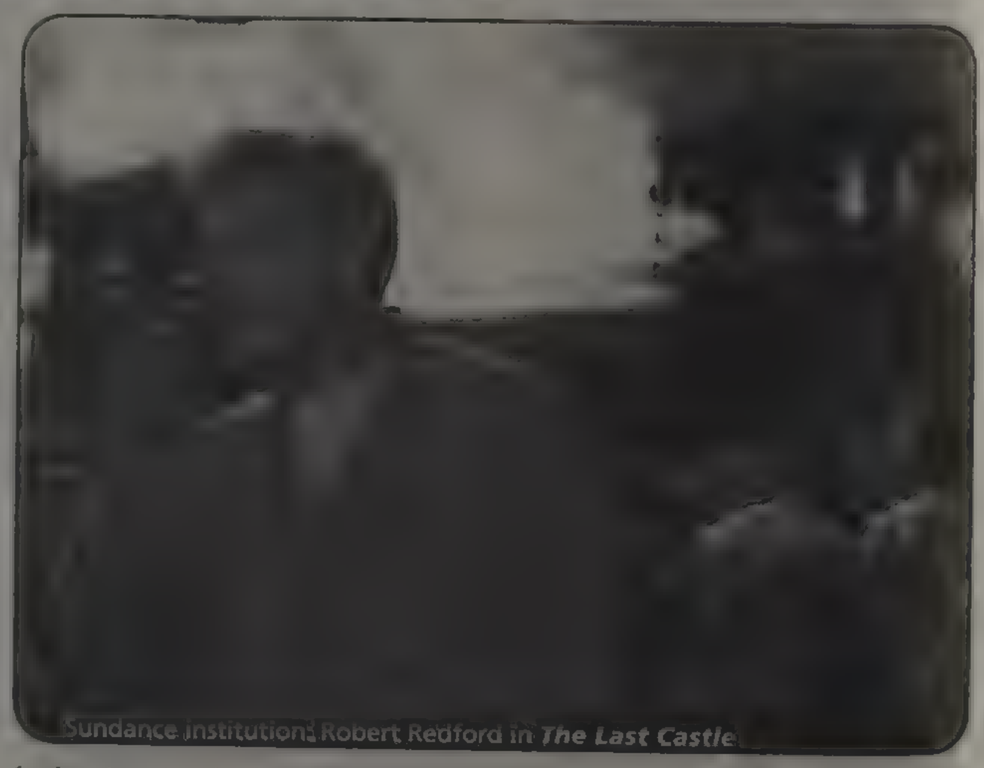
action reVUE

I'm telling you, if there's anything worse than a womanless movie, it's a womanless movie full of armymen. Flags wave, purple-faced old guys scream at each other and every time you hear a bugle on the soundtrack (which is painfully often) you know there's gonna be a speech about "honour" or something. To be sure, film history is full of excellent military movies, but the best of them usually comment in some interesting way on the ethical ambiguities of the military. Movies like *The Last Castle,* on the other hand, simply ask us to bask in the glory of waging war and (unintentionally homoerotic) feats of muscle-bulging masculinity. (One of my favourites in *The Last Castle* takes place when Irwin is forced to move a bunch of heavy rocks in scorching heat and he won't even take a drink of water!) *The Last Castle* also has one of these irritating token simpleton characters who frequent mainstream American movies; I mean, I thought the military didn't let in people who are obviously mentally deficient. (Oh, wait a second....)

Army surplus

After last year's draining double-dose of *Rules of Engagement* and *Men of Honor,* I really wasn't sure how much more of this stuff I could take. Thankfully, *The Last Castle* has two key things going for it that those earlier films lacked: a great cast (including Robert Redford as the perpetually cool Irwin, James Gandolfini as Winter and *You Can Count On Me's* Mark Ruffalo as the misanthropic prison bookie) who effectively underplay the film's incredibly inane posturing; and, at the point when it counts most, a genuinely fun sequence of brilliant and surprising tactical maneuvers that will surely make every former boy scout in the audience want to run out and play Capture the Flag.

These are the things that, at least for me, made *The Last Castle* bearable and, at points, even enjoyable. Unfortunately, these are not the things that stuck in my mind after the nauseating, false and completely nonsensical final martyr-making sequence that drives home the film's deplorable central sentiment. I imagine *The Last Castle* (an apologia for the weakening of the military under Clinton?) will likely do well at the box office because, in these times of war, people want to be reminded about what's noble about being a soldier (and God help us if we have to rent *Pearl Harbor* to supply that fix). But let's be clear about what really happens in *The Last Castle:* Irwin wants to avenge the death of the simpleton, who was fatally shot under Winter's orders for disobeying a command. Irwin then organizes an operation that will supposedly rectify the situation by killing and injuring many, many more men, both prisoners and the guards who were simply doing their jobs.



Sundance Institute; Robert Redford in ***The Last Castle***

Winter of our discontent

Winter is a tyrant, but it's made clear that he does maintain order quite well and, I mean, come on, these guys are convicted criminals. Winter's actions are inexcusable, but is increased death and destruction with virtually no tangible payoff for the inmates (quite the opposite, in fact, once they're punished for the uprising) supposed to be some sort of consolation? Irwin, who is shown to be a lousy family man born only for the soldier's life, willingly dies in the end, even after he's accomplished his task, for no other reason than to make an already incredibly obvious point even clearer. Irwin's death is meant to fill us with reverence for a great man, but I think Lurie would have been wise to play this moment for what it really is: harrowingly pathetic.

The Last Castle
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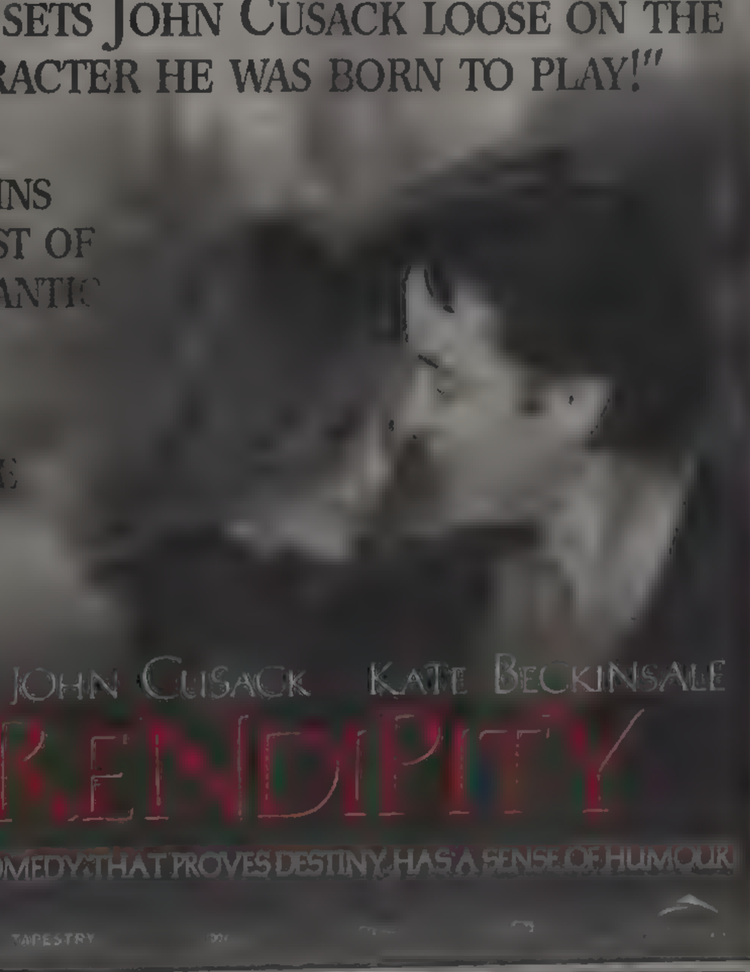
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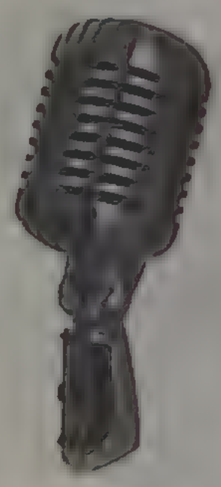
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Hollywood vice squad

Perplexing, hypnotic, erotic *Mulholland Drive* is a masterpiece

BY JOSEF BRAUN

drama reVUE

Near the beginning of David Lynch's ***Mulholland Drive***, Betty (Naomi Watts), an endearingly naïve aspiring film actress, catches her first glimpse of Los Angeles after flying from her native home of Deep River, Ontario, the stars in her eyes matched only by the sparkles that gleam off her too-tight cranberry cardigan. She's escorted out of LAX by a kindly old couple she's befriended on her flight who tell her they look forward to "seeing her on the big screen," and then speed off along the palm-lined streets in a luxury car wearing smiles of crazed yet winsome innocence (the enraptured smiles of lifelong movie-lovers). Little does Betty know that once her screen time in *Mulholland Drive* is through, her "city of dreams," the industry she longs to be part of and those kindly grinning faces will have consumed her very soul.

Mulholland Drive is most definitely some kind of masterpiece; an immensely satisfying fulfillment of Lynch's singular vision on par with *Blue Velvet* and an infinitely smarter realization of the elliptical nightmare world of overlapping identity he couldn't quite manifest coherently in *Lost Highway*. (This time, Lynch invests much more in his characters, so when their identities suddenly merge it means something to us—which is to say we feel something meaningful happening.) At the risk of sounding condescending, this is unmistakably Lynch's most mature work: still quirkily mannered yet never forced or empty, incredibly sexy while never needlessly lounging in the lurid. The themes and style are in keeping with the Lynch of old, but the sobriety and care brought to the approach are honed to perfection. Like *Blue Velvet*, *Mulholland Drive* is about the corruption of innocence, but the role of the corrupter has shifted from the darkness on the edge of quaint, small-town America to a landscape Lynch is no doubt much more familiar with at this point in his oft-tumultuous career: Hollywood.



Laura Elena Harring is not in Lynch in *Mulholland Drive*

Re-educating Rita

The rigorous dream logic of *Mulholland Drive*'s narrative is actually most in keeping with Lynch's most underappreciated film, *Twin Peaks: Fire Walk With Me;* things eventually come full circle, but only really make sense on an intuitive level. As with the films of Buñuel (Lynch's most significant cinematic influence), a rational breakdown proves fruitless or ploddingly reductive at best. Basically, *Mulholland Drive* is a love story in the grip of a mystery fuelled by a faceless, soulless empire. Betty finds a mysterious dark-haired beauty (Laura Elena Harring) showering in her aunt's Hollywood condo; the woman, having survived a car accident, suffers from amnesia so she calls herself Rita (as in Hayworth) after glancing at a poster for *Gilda*. The two go about playing amateur detective (like Jeffrey and Sandy in *Blue Velvet)* trying to uncover Rita's lost identity. Meanwhile, a petulant director (Justin Theroux) is being forced into casting an actress he doesn't want in his film by a smooth-talking cowboy and several peripheral Mafioso-type figures (whose scanty screen time are the only real casualty of *Mulholland Drive*'s transformation from rejected television series—ABC thought it too weird—to feature film).

As things progress, Betty develops into a far shrewder young woman than she originally appeared (particularly in a repulsive audition scene). Lynch blatantly depicts an industry in which beautiful women are exploited as a commodity while imbuing his own female characters with more depth than he has previously. Betty and Rita's exhilaration with their sleuthing leads to intense romantic attraction and Lynch gives them the most realistic love scene he's ever filmed. After these two have made love, things get stranger: they attend a eerie late-night theatrical performance (for me, the film's hypnotic high point) and receive a key to open a tiny blue cube that transports them into some sort of parallel reality. Yet, although the opening of this Pandora's box clearly signifies the film's turning point, I believe that it is in fact the women's sexual coupling (around which Lynch makes visual references to Bergman's *Persona)* that is the true agent of *Mulholland Drive*'s alchemical identity exchange.

Drive, he said

So much is going on here. Lynch uses portentousness like an opiate and structures *Mulholland Drive* in such a way that we feel transfixed by his languid pacing instead of bored. Working with cinematographer Peter Deming *(Lost Highway, From Hell)*, Lynch frames much of the film in tight, captivating shots painted in sumptuous browns and velvety blacks, shadowy pastels and flattened sunlight. The clue-drenched montages of superimposed images that bracket the film are absolutely breathtaking. As usual, Angelo Badalamenti's increasingly austere scoring and Lynch's ingenious, rumbling soundscapes also play a pivotal role, giving the film a terrifying emotional core that subverts its surface sentimentality. Like the emcee in the late-night theatre explains, we hear the band playing, their music is indescribably moving, but they are not actually there: all is cloaked in illusion. *Mulholland Drive* is a fable about the illusion of innocence that practically demands multiple viewings, and I cannot wait to watch it again. For me, the mystery has only begun to unravel. V

Mulholland Drive
Directed by David Lynch • Starring Naomi Watts, Laura Elena Harring and Justin Theroux • Opens Fri, Oct 26

Portrait of a Lahti

My First Mister has good performances but settles for clichés

BY JOSEF BRAUN

drama reVUE

Actor-turned-director Christine Lahti's feature debut ***My First Mister*** (the follow-up to her Oscar-winning short film *Lieberman in Love)* is *Harold and Maude* without the consummation. For me to reveal that the March-October romance doesn't manifest itself sexually may seem like spoiling the suspense a little, but I can assure you this is not the case; for all of *My First Mister*'s merits, Lahti, working from a script by Jill Franklyn (a 1997 Emmy nominee for co-writing the "Yada Yada" episode of *Seinfeld)*, has chosen to make a movie so utterly predictable, blatantly manipulative and cliché-infested you'd have to be blind not to see where it's going from very early on. But then, in this season of *From Hell, Session 9* and *Mulholland Drive*, I suppose you could be forgiven for craving a little warm-hearted schmaltz to temper the pervasive dreariness.

My First Mister is primarily a coming-of-age story. Jennifer (Leelee Sobieski) is a 17-year-old high-school graduate nearly paralyzed with fear over her lack of appealing future prospects. Jennifer feels like an outcast and, as far as most of the world is concerned, she looks the part perfectly, riddled as she is with piercings, swathed in layers of dumpy black clothing and obscured by pale makeup and a curtain of dyed black bangs. (Once again, squares reduce alternative fashion to a symptom of psychosis.) Fixated on the loss of her grandmother, she hangs out in cemeteries trying to channel the ghosts of the residents and freaks out her mother (Carol Kane) with her visions of Grandma sitting at the dinner table. Like most sensitive teens, Jennifer also writes bad poetry and keeps a journal ("I like chocolate, it's dark and warm, what I imagine a hug would be like"), modes of expression she keeps to herself until she meets the man of her dreams, who turns out not to be a member of Slipknot but middle-aged and mustached Albert Brooks!

Leelee plays the field

Brooks plays Randall, the anal-retentive manager of a conservative men's clothing store in an upscale shopping mall. He reluctantly takes Jennifer on as an employee and the two begin to form an unlikely bond. This pairing may sound like some lame-ass middle-aged man's fantasy (although both Lahti and Franklyn are women and Randall only barely—and fearfully—registers Jennifer's sexual allure) but it really isn't. In fact, Jennifer's attraction to Randall gives *My First Mister* a layer of complexity and humour; I've never been a teenage girl, but I certainly understand what it feels like to be drawn to someone so different from you they might be able to save you from yourself, which is clearly what's going on between these two lonely people.

Unfortunately, Franklyn's script twists the characters' behaviour far past the point of plausibility, so that while we buy the basis of their relationship, it's hard to be convinced

SEE PAGE 58

Dangerous when wed

Last Wedding is a hilariously bleak tale of rites and wrongs

BY JOSEF BRAUN

comedy reVUE

Although the year isn't quite finished, I'm going to go out on a limb and declare writer-director Bruce Sweeney's ***Last Wedding*** to be the absolute worst date movie of 2001—particularly if your date has been your live-in romantic partner for a while now, doesn't seem to quite understand your needs as of late and has really, really been getting on your nerves, goddammit. Luckily the movie is also absolutely hilarious. A lean, mean comedic meditation on long-time relationship disintegration and terminal spousal loathing, *Last Wedding* is one of the most entertaining pieces of strident, soul-blackening pessimism I've seen in a very long time—or at least since Neil LaBute's similarly-themed and equally nasty (if somewhat more contrived) *Your Friends and Neighbors*.

Last Wedding begins in the thick of preparations for the wedding of thirtysomething middle-class Vancouverites Noah (Benjamin Ratner) and Zipporah (Frida Betrani). Noah is a tight-lipped waterproofing specialist, Zipporah an aspiring country-rock singer from an oppressively wealthy Jewish background obsessed with horses. Having known each other only six months, the couple encounter a great deal of skepticism from their family and friends—especially Noah's two best pals, Peter (Tom Scholte) and Shane (Vincent Gale), who aren't even aware that Noah is engaged until shortly before the wedding. But we soon learn that Noah's tardiness in announcing his plans is symptomatic of the same pivotal character flaw that will lead to problems in his marriage: Noah is an information withholder with a deathly fear of confrontation. But then, in her own way, so is Zipporah, who never even lets Noah listen to her music, considers nasty screaming matches and bouts of physical violence normal behaviour between men and women and goes out of her way to make Noah believe she's doing something other than watching television and eating Doritos all day long.

Cumming over Cumyn?

Noah and Zipporah, with their horrifying, hilarious, high-speed version of marital collapse, are Sweeney's anchor in *Last Wedding*, which allows him to ease in his more complex and sympathetic characters and flesh out his despairing thesis. Shane and Sarah (Molly Parker), architects both, are torn apart by career jealousy (and the talented Parker gives one of her best performances by simply being allowed to play a normal person for once); Peter, a wise-cracking CanLit instructor and Leslie (*Protection*'s Nancy Sivak), a quiet librarian, suffer the stagnancy of their relationship in mutual silence until Peter makes an ass of himself boinking a likable but clearly opportunistic student (*Waydowntown*'s Marya Delver). In one of the film's funniest scenes, the student absently gives Peter a handjob in his office while they discuss her Canada Council grant proposal and the sorry state of contemporary Canadian literature.

Although he gives more comic opportunities to his male characters, Sweeney finds a great deal of nuance and diversity in all of *Last Wedding*'s victims of love and infatuation. (Many of the members of his uniformly excellent cast also appeared in his previous films, *Live Bait* and *Dirty*.) Developing the story with an improvisational approach somewhat akin to that of Mike Leigh, Sweeney's strong suit is clearly his ability to capitalize upon the uncomfortably recognizable behaviour patterns of his characters. The wonderfully naturalistic flow of Sweeney's scenes, combined with Adam Boyd's superb sound design, gives each scene in *Last Wedding* the compulsive watchability of a fatal car wreck. *Last Wedding* will make just about anyone feel pretty shitty, but how can you complain when it's this much fun? (And just in case you're skeptical about homegrown flicks, its also one of the most fiercely confident and well-polished Canadian features out there.)



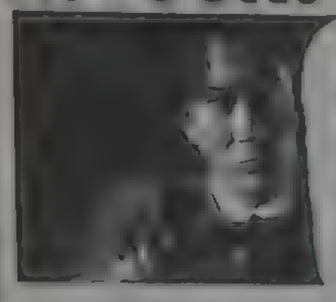
Frida Beltrani's Zipporah is undone in *Last Wedding*

Last Wedding
Directed by Bruce Sweeney • Starring Benjamin Ratner, Frida Betrani, Tom Scholte and Molly Parker • Opens Fri, Oct 26

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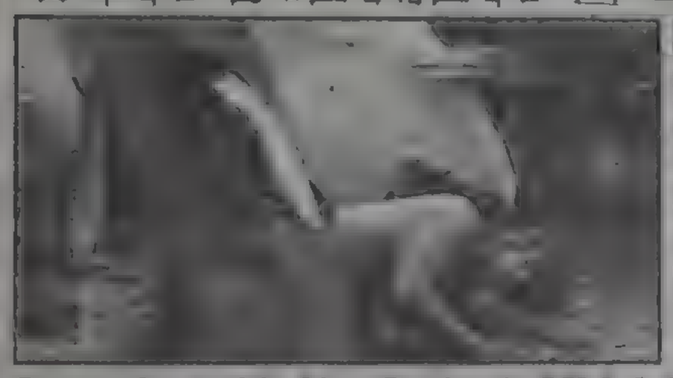
"Kurosawa's extraordinary direction drizzles a bit of psychological acid on everything, making the film seem breath-stoppingly fresh"
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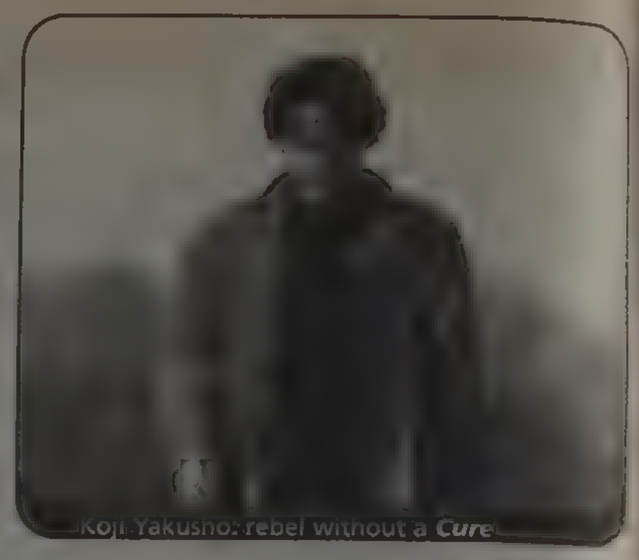
Hypnotized killers run amok in eerie Japanese import *Cure*

BY JOSEF BRAUN

foreign reVUE

Haggard Tokyo detective Takabe (the excellent Koji Yakusho, Japan's answer to Harvey Keitel) is brought in to investigate a series of grisly murders, each distinguished by a large X carved into the victim's neck. The identical M.O.s baffle Takabe because in each case the killer is a different person, usually someone close to the victim with little in the way of motive who remains in the crime scene's immediate vicinity making no attempt to escape. Meanwhile, a handsome young man (Matsato Hagiwara) is found wandering on a beach; he has no idea who he is or where he's going, but is taken in by a series of people who become participants in the murders after leaving his company. A perplexing pattern begins to form and, like the symbol that marks the victims, the paths of Takabe and the drifter eventually intersect. But will Takabe fall into the same perilous fate as the others whom the drifter has encountered or will he find a way to end the chaotic bloodshed?

That's roughly the premise of ***Cure***, the 1997 film that cracked the international market for Japanese filmmaker Kiyoshi Kurosawa (no relation to Akira, the late auteur of *The Seven Samurai)*. Yet nothing about my experience of watching *Cure* fits into this simple reduction of its narrative. On one level, the film follows certain, occasionally predictable designs modelled on other films set in a similar milieu; yet as it progresses, it begins to set off sparks of insight and morbid wonderment heightened by Kurosawa's brooding, simultaneously hallucinatory and hyper-lucid atmosphere and hauntingly austere visuals. *Cure* is (sort of) a movie about hypnosis, and, with its billowing curtains, rumbling underscoring and wide, slow-moving images, the film itself becomes eerily lulling, while leaving uncertain as to what it's really all about.


Koji Yakusho: rebel without a *Cure*

Kiyoshi Kurosawa's dreams

To call Kurosawa prolific would be an understatement—he's already produced seven films and a television series since *Cure*'s release. He's spent much of his over 20-year-long career making what basically look like genre films (often designed for the direct-to-video market) and *Cure*, a killer thriller if you will, is no exception. Yet Kurosawa's films subvert their surface categorizations *(Cure* most closely resembles the supernatural killer thrillers like *God Told Me To*, even though there's nothing particularly supernatural about it), using genre conventions as a leaping-off point for thoughtful meditations on complex themes that only lay dormant in typical genre films.

Like several interesting films dating as far back as 1919's *The Cabinet of Dr. Caligari* (which, incidentally, is showing a few days after *Cure* completes its run at Metro Cinema), *Cure* taps into fears of having our conscious will manipulated, or of demonic possession. Yet, like an extension of the themes in George Romero or David Cronenberg's horror films—or, better still, the fiction of William S. Burroughs—*Cure* seems to be implying that something more terrifying than individual mind control is at work here, that some innate apocalyptic rage festers within all of us and is simply being manifested by a virus the drifter is controlling and for which there seems to be no cure. And finally (last comparison, I promise), *Cure* shares something distinctive with Bruno Dumont's *L'Humanité* in its quiet evocation of the despair that arises from horrific crimes devoid of easily identifiable motive or guilt.

Cure and simple

This melting plot of established genres and themes should not be seen as merely derivative, however; Kurosawa has fashioned all this into something quite original, I think. If anything, it's characteristic of what defines much of the best new Japanese culture: a willingness to ignore the confines of highbrow and low or popular art and an ability to refer to aspects of popular culture without relying on them as a sentimental crutch. In any event, *Cure* is creepy stuff, and the conclusion will stick to your brain like metaphysical goo. V

Cure
Directed by Kiyoshi Kurosawa • Starring Koji Yakusho, Tsuyoshi Ujiki and Masato Hagiwara • Zeidler Hall, The Citadel • Fri-Mon, Oct 26-29, 7 and 9:30pm • Metro Cinema • 425-9212

My First Mister

Continued from page 56

by the manner in which it progresses. The saving grace in all this, however, are definitely the emotionally raw yet humourous central performances by Sobieski and the lovable Brooks. Some of their moments together are just magic; if only they had better things to do in them.

As a director, Lahti would be wise to cut the cute shit. The fantasy sequences meant to illustrate Jennifer's worldview are just tacky and overstated (especially the extraneous close-ups of chunky asses). Then again, they're no more trite than Franklyn's cartoonish mother character. If the filmmakers had simply concentrated on the more human aspects of their raw material, they might have had something here. V

My First Mister
Directed by Christine Lahti • Starring Leelee Sobieski and Albert Brooks • Opens Fri, Oct 26





Asleep at the wheel

Muddled chick flick *Riding in Cars With Boys* blows a flat

BY PAUL MATWYCHUK

Watching the new Drew Barrymore vehicle (no pun intended) ***Riding in Cars With Boys***, I was reminded of a line from Doug Curtis's stage play *Mesa*, which just finished its run last weekend. The 35-year-old hero, Paul, is talking to his 93-year-old grandfather-in-law Bud about his reluctance to abandon his dream of becoming a successful writer by settling down and getting a "real" job. Bud is unsympathetic to his plight: "When you get married," he tells Paul sternly, "your dreams come second." Bud's is a rigid, self-denying, do-your-duty philosophy that may be difficult for a lot of people from a younger generation to buy into with much enthusiasm, but I think one of the reasons *Riding in Cars With Boys* fails as a movie is its insistence on celebrating a character who insists on placing her dreams above her responsibilities.

That character is Beverly Donofrio (Barrymore), a free-spirited, somewhat boy-crazy Connecticut teenager who fantasizes one day of going to NYU and becoming a writer. But she is forced to abandon those dreams when an impulsive lovemaking session with a local dropout named Ray (Steve Zahn) leaves her pregnant at the age of 15. It's 1965 and, unable to afford (or even locate) a doctor to perform an abortion, Beverly reluctantly marries the affable but unambitious Ray, moves into a crummy house at the end of a dead-end street in the dumpiest part of town and sets about raising her son. But Beverly refuses to let her dream of attending NYU die; she scrimps and saves and studies every night, never letting her young son Jason forget for a moment that he's the thing standing in the way of her achieving true happiness.

drama reVUE

Boys pollution

Beverly's experience is probably similar to those of a lot of women from that era who found themselves "settling" for motherhood instead of pursuing their education, and there's probably a moving, tough-minded movie to be made about these women's lives and what must be their complicated emotions toward their children and families—but *Riding in Cars With Boys* isn't it. *(Mr. and Mrs. Bridge* successfully evoked some of these themes with an older female character from an earlier decade.) Time and again, director Penny Marshall deliberately ignores the true subject of the scenes and concentrates instead on giving the audience some cheap laughs or some cheap tears—almost every scene ends with either a sitcom-style gag or a mawkish, melodramatic image.

The film was based on a true story—the real-life Beverly Donofrio finally did get off the welfare rolls and publish a memoir about her life—but Marshall's approach makes every scene feel phony and every emotion smoothed out and oversimplified. At one point, a character tells off Beverly for her selfish habit of always seeing everything from her point of view alone, but the movie is guilty of the same sin; none of the characters exists except in relation to Beverly and whether they're giving her support or standing in the way of her dream. (Steve Zahn, as usual, gives the best performance in the film as the congenitally irresponsible Ray, who gets kicked out of the house after Beverly discovers he's spent all their savings on heroin. We learn that Ray eventually remarries, to a woman played by Rosie Perez, and the thought of a union between stoner Zahn and speed-freak Perez is the funniest thing in the movie.)

Enthusiastic reception

Barrymore, meanwhile, simply seems stymied by the task of having to play an unsympathetic character (Although, again, one of the things wrong with the movie is that's it's not sure if Beverly really *is* unsympathetic.) But praise is due to production designer Teresa Carriker-Thayer, whose sets have the texture that Morgan Upton Ward's sketchy script lacks; at the pregnant Beverly's gloomy, thrown-together wedding reception, for instance, even the decorations seem to be putting on a brave face—Ward's dialogue only repeats, less eloquently, what the set has already told us.

Beverly Donofrio is listed as one of the producers of *Riding in Cars With Boys*, and I wonder what she thinks when she looks at the final product. Does she see any of the truth about herself reflected in this Hollywood version of her life? Or does Donofrio watch the scene in which Barrymore is shown reading *The Sun Also Rises* and dreaming of being a great writer like Hemingway and wonder how she wound up turning into Iris Rainer Dart instead? V



Riding in Cars With Boys
Directed by Penny Marshall • Starring Drew Barrymore, Steve Zahn, Brittany Murphy and James Woods • Now playing



BY JOSEF BRAUN

Cannibal run

***Van Diemen's Land* • Showing with *Midnight Express* • Zeidler Hall, The Citadel • Thu, Oct 25, 7pm • reVUE** Local filmmaker Wes Miron's short film *Van Diemen's Land*, screening tonight (Thursday) along with Alan Parker's *Midnight Express* as part of Metro Cinema's Frameworks series, depicts the doomed escape of eight Irish convicts from an Australian penal colony in 1824, an aimless journey that ultimately drove the men to cannibalize one another in order to survive. Substituting southern Alberta's badlands for the outback, Miron and screenwriter Tate Young tell the familiar story almost entirely with a single character's voice-over and images of the men traversing the hostile landscape in their malnourished delirium.

Van Diemen's Land is impressively shot, encompassing something of the location's breadth and capturing a strong contrast of light and shadow. As well, the film is nicely edited so that the build-up to each murder is swift, clean and appropriately menacing, smartly cutting away just on the verge of actual bloodshed. Unfortunately the choice to use constant narration while conveniently eliminating some of the troublesome challenges of location sound recording, seriously limits the actors (including local stage performers Randy Brososky and Des Parenteau) to a lot of long, awkward *Quest For Fire*-style scenes showing them making hungry faces and not doing much else. The fact that the film is largely inactive visually is not the key problem, however; the narration itself becomes overstated and repetitive and would have been better doled out in smaller portions since there isn't time for much in the way of real character development anyway. (Not to mention the fact that Young seems to be trying to create a sense of suspense regarding the narrator's reluctance to eat his pals when the very fact that he's narrating tells us from the start that he eventually partakes.)

A few notable blunders in terms of verisimilitude (check out the close-ups of 19th-century Birkenstocks or the remarkably clean prison garb) are ultimately pretty forgivable given the context, though. *Van Diemen's Land* is an admirable accomplishment in that Miron and his group of young cohorts have made a surprisingly slick-looking little film with the most minimal of resources and under relatively unusual conditions, which is certainly not something one can say about every debut short out there. V

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FILMWEEKLY

NEW THIS WEEK

Asoka (CO) Shah Rukh Khan and Kareena Kapoor star in *The Terrorist* director Santosh Sivan's epic film, a fictionalized version of the life of the ancient Indian emperor who converted to Buddhism after waging a violent war against a neighbouring kingdom. In Hindi with English subtitles.

VUE PICK **Cure** (M) Koji Yakusho, Tsuyoshi Ujiki and Masato Hagiwara star in *Charisma* writer-director Kiyoshi Kurosawa's screen adaptation of his novel about a Tokyo policeman whose investigation of a series of ritualistic murders puts him on the trail of a young drifter with a talent for hypnosis. In Japanese with English subtitles. *Zeidler Hall, The Citadel; Fri-Mon, Oct 26-29, 7 and 9:30pm*

The Hole (CO) Thora Birch, Desmond Harrington and Embeth Davidtz star in *The Very Thought of You* director Nick Hamm's claustrophobic suspense film about four students at a British boarding school struggling to survive after they are sealed inside an abandoned bomb shelter. Based on Guy Burt's novel *After the Hole*

K-PAX (CO, FP, GR) Kevin Spacey, Jeff Bridges and Alfre Woodard star in *The Wings of the Dove* director Iain Softley's screen version of Gene Brewer's cult novel about a psychiatrist who begins to suspect that a mysterious new patient who claims to be an alien from outer space might be speaking the truth.

VUE PICK **Last Wedding** (CO) Benjamin Ratner, Frida Betrani and Molly Parker star in *Dirty* director Bruce Sweeney's blackly comic tale of infidelity and marital breakdown among a loose-knit group of self-involved Canadian thirtysomethings.

Midnight Express (M) Brad Davis, John Hurt and Randy Quaid star in *Pink Floyd: The Wall* director Alan Parker's harrowing, fact-based 1978 account of a young American drug smuggler's stay in a Turkish prison. Showing with Alberta filmmaker Wes Miron's short film *Van Diemen's Land*, the story of eight convicts who escaped from an Australian penal colony in 1824, only to starve in the outback. *Zeidler Hall, The Citadel; Thu, Oct 25, 7pm*

VUE PICK **Mulholland Drive** (CO, GA) Naomi Watts, Justin Theroux and Laura Elena Harring star in *Blue Velvet* director David Lynch's dreamlike, unclassifiable Hollywood thriller about a beautiful amnesiac and a naive aspiring starlet whose identities combine and recombine as they investigate a mysterious car crash.

My First Mister (P) Leelee Sobieski and Albert Brooks star in actor-turned-director Christine Lahti's comedy-drama about the unlikely relationship that develops between a teenaged goth chick and the middle-aged man who, against his better judgment, gives her a job at his upscale clothing store.

On the Line (CO, FP) Lance Bass, Joey Fatone and Emmanuelle Chriqui star in director Eric Bross's teen-oriented romantic comedy about a young man who meets the girl of his dreams on the subway and then launches a desperate campaign to find her again after they abruptly part company.

Rhythm of the Streets (P2) Local filmmaker Bill Moore-Kilgannon's documentary about the efforts of the Institute for Human Promotion to improve the lives of child street workers in Nicaragua. *Thu, Oct 30, 7pm*

VUE PICK **Shoot the Piano Player** (M) Charles Aznavour, Nicole Berger and Michèle Mercier star in *The 400 Blows* director François Truffaut's 1960 *Nouvelle Vague* classic about a depressed concert pianist lured reluctantly into the criminal underworld by a beautiful woman. Based on David Goodis's novel *Down There*. In French with English subtitles. *Zeidler Hall, The Citadel; Wed, Oct 31, 8:30pm*

13 Ghosts (CO, FP) Shannon Elizabeth, Matthew Lillard, Tony Shalhoub and F. Murray Abraham star in director Steve Beck's remake of the 1960 William Castle horror flick about a group of people trapped in a haunted mansion bequeathed to one of them by his late parapsychologist uncle.

FIRST RUN MOVIES

An American Rhapsody (P) Scarlett Johansson, Tony Goldwyn and Nastassja Kinski star in writer-director Eva Gardos's autobiographical drama, set in the 1950s, about a young woman who grew up in Hungary after she was separated from her refugee parents, and finds it hard to adjust to being reunited with them and going to live in the United States.

Atlantis: The Lost Empire (CO) The voices of Michael J. Fox, James Garner, Claudia Christian and Mark Hamill are featured in *Beauty and the Beast* co-directors Gary Trousdale and Kirk Wise's animated adventure about a young turn-of-the-century explorer who embarks upon a submarine mission to find the lost city of Atlantis.

Bandits (CO, FP) Bruce Willis, Billy Bob Thornton and Cate Blanchett star in *Rain Man* director Barry Levinson's offbeat crime comedy about a pair of bank robbers who wind up in a love triangle with an eccentric woman they've kidnapped as part of their latest heist.

China: The Panda Adventure (SC) *Dominick and Eugene* director Robert M. Young's IMAX documentary about Ruth Harkness's work with giant pandas in the remote forests of China.

Corky Romano (CO, FP, GR) Chris Kattan, Peter Berg, Chris Penn and Peter Falk star in director Rob Pritts's comedy about a klutzy, gentle-hearted nerd coerced by his Mafioso father into posing as an FBI agent and discovering what information they have on him.

Don't Say a Word (CO, GR) Michael Douglas, Brittany Murphy, Sean Bean and Famke Janssen star in *Kiss the Girls* director Gary Fleder's thriller about a New York psychiatrist who is forced to extract a secret from a severely disturbed young woman in exchange for the return of his kidnapped daughter. Based on the novel by Andrew Klavan.

VUE PICK **From Hell** (CO, FP) Johnny Depp, Heather Graham, Robbie Coltrane and Ian Holm star in *Menace II Society* directors Allen and Albert Hughes's atmospheric, gruesome screen adaptation of Alan Moore and Eddie Campbell's graphic novel about a troubled police detective who applies his unusual crime-solving skills to the Jack the Ripper murders.

VUE PICK **Ghost World** (P) Thora Birch, Scarlett Johansson, Steve Buscemi and Illeana Douglas star in *Crumb* director Terry Zwigoff's adaptation of Daniel Clowes's graphic novel about a pair of cynical teenaged girls who gradually drift apart the summer following their graduation from high school.

Great North (SC) Martin J. Dignard and William Reeve's IMAX documentary about the harsh beauty of the northern regions of Canada and Sweden, and how those countries' indigenous peoples have adapted to life there.

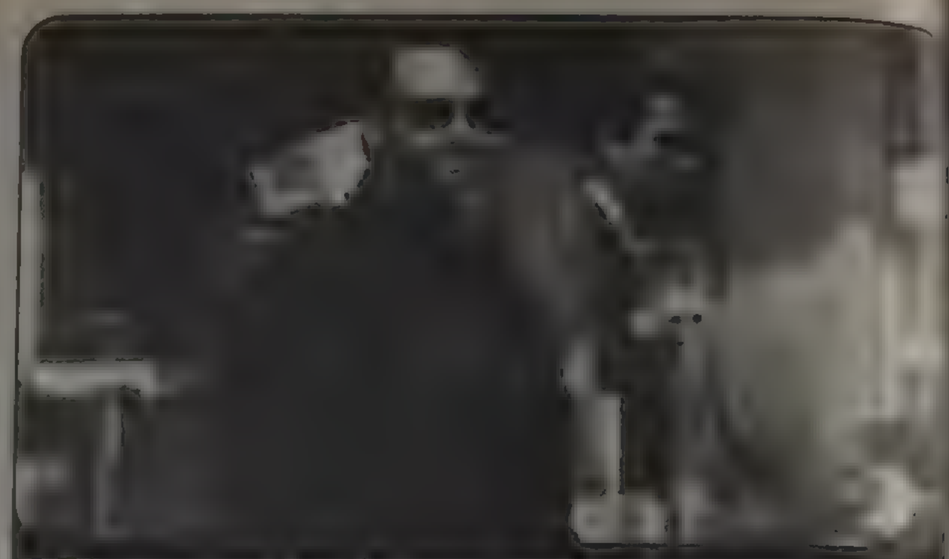
Hardball (CO) Keanu Reeves, Diane Lane and D.B. Sweeney star in *Varsity Blues* director Brian Robbins's inspirational sports drama about a compulsive gambler who finds redemption when he reluctantly agrees to take over as coach of an inner-city Little League baseball team.

Haunted Castle (SC) *Alien Adventure* director Ben Stassen's computer-animated 3-D IMAX film that follows a rock musician's journey through a creepy mansion.

Hearts in Atlantis (FP) Anthony Hopkins, Anton Yelchin, Hope Davis and David Morse star in *Snow Falling on Cedars* director Scott Hicks's adaptation of Stephen King's story "Low Men in Yellow Coats," about a fatherless boy who befriends a strange boarder in his house who believes a sinister team of mysterious men is out to get him. Screenplay by William Goldman.

VUE PICK **Iron Monkey** (CO, FP) Rongguang Yu, Donnie Yen and Jean Wang star in *Drunken Master* director Yuen Woo-Ping's spectacular 1993 martial arts action flick, set in 19th-century China, about a father who is forced by a corrupt governor to track down and defeat a Robin Hood-like masked bandit. In Cantonese with English subtitles.

Joy Ride (CO, FP) Paul Walker, Steve Zahn and Leelee Sobieski star in *Red Rock West* director John Dahl's road-trip thriller about two brothers who earn the wrath of a psychotic, murderous trucker as a result of a prank they play on him over a CB radio.



K-PAX takes its name from the faraway planet that Kevin Spacey's character, a mental patient whose claim that he is an alien from outer space seem more and more convincing as the film wears on, calls home, but we at Vue Weekly disagree with the folks at the website Mighty Big TV, who say it sounds like a feminine hygiene product. Still, the film is yet another unexpected change of pace for British director Iain Softley, who also has the terrific Beatles biopic *Backbeat* and the visually lush Henry James adaptation *The Wings of the Dove* on his resume, making him perhaps the only filmmaker in history to have tackled Paul McCartney in one film and Wings with the next.

The Last Castle (CO, FP) Robert Redford, James Gandolfini, Mark Ruffalo and Delroy Lindo star in *The Contender* writer/director Rod Lurie's action drama about a wrongly court-martialed general who leads his fellow inmates in a massive revolt against a corrupt prison warden.

Max Keeble's Big Move (CO, FP) Alex D. Linz, Larry Miller, Robert Carradine and Nora Dunn star in *Muppets in Space* director Tim Hill's children's comedy about a nerdy 7th-grader who, mistakenly believing his family is about to move out of town, spends the next school day misbehaving and telling off bullies, thinking he won't have to live with the consequences.

On the Nose (CO) Robbie Coltrane, Brenda Blethyn and Dan Aykroyd star in *Divorcing Jack* director David Caffrey's Irish comedy about a gambling-addicted college porter with an unusual method of picking winning horses.

VUE PICK **The Others** (CO, FP) Nicole Kidman, Christopher Eccleston and Fionnula Flanagan star in *Open Your Eyes* director Alejandro Amenábar's spooky thriller about a woman who moves into a remote mansion with her two sickly children, only to learn that the house may be haunted.

The Princess Diaries (FP) Anne Hathaway, Julie Andrews, Hector Elizondo and Heather Matarazzo star in *Pretty Woman* director Garry Marshall's ugly-duckling comedy about a gawky New Yorker teenager who learns that she is actually the heir to the throne of the tiny European nation of Genovia. Based on the novel by Meg Cabot.

Riding In Cars With Boys (CO, GR) Drew Barrymore, Steve Zahn and Adam Garcia star in *A League of Their Own* director Penny Marshall's seriocomic chick flick about a free-spirited teen mother who struggles to pull herself out of welfare and attend college. Based on the memoir by Beverly Donofrio.

Serendipity (CO, FP, GR) John Cusack, Kate Beckinsale, Jeremy Piven and Molly Shannon star in *Town and Country* director Peter Chelsom's romantic comedy about a young couple who meet, fall in love and then part company in order to test the woman's belief that if two are meant to be together, they will meet again.

VUE PICK **Shrek** (CO) The voices of Mike Myers, Eddie Murphy, Cameron Diaz and John Lithgow are featured in this irreverent computer-animated fairytale spoof about a grumpy ogre who is hired by a despotic king to save a princess from a fire-breathing dragon.

Training Day (CO, FP) Denzel Washington and Ethan Hawke star in *Bait* director Antoine Fuqua's crime drama about a rookie undercover cop in Los Angeles who spends his first day on the job getting a lesson in street ethics from a flamboyant, thoroughly corrupt veteran policeman.

VUE PICK **Zoolander** (CO, FP) Ben Stiller (who also directed and co-wrote the script) Owen Wilson, Will Ferrell and Milla Jovovich star in this wacky comedy about a shallow, none-too-bright male model who becomes mixed up in a CIA plot to assassinate the president of Malaysia.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
GR: Grandin Theatres, 458-9822
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players WEM 484-8581

Grandin THEATRES
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MOVIE LINE 458-9822 - Doors open 6:15pm Mon-Fri
Adults $8, Children $4.50, Tues $5, Special Matinee prices
Matinees run on Saturday and Sunday only.

1 Serendipity (PG) 90min	1:40, 4:10, 7:10, 9:40
2 Don't Say A Word (14A) 111min Violent Scenes	1:00, 3:30, 6:50, 9:20
3 Riding In Cars With Boys (PG) 128min	1:10, 3:40, 6:30, 9:00
4 Corky Romano (PG) 86min Coarse Language	1:30, 4:00, 7:00, 9:30
5 K-Pax (PG) 120min Coarse Language / No passes Friday, Saturday, Sunday	1:10, 3:40, 6:30, 9:00

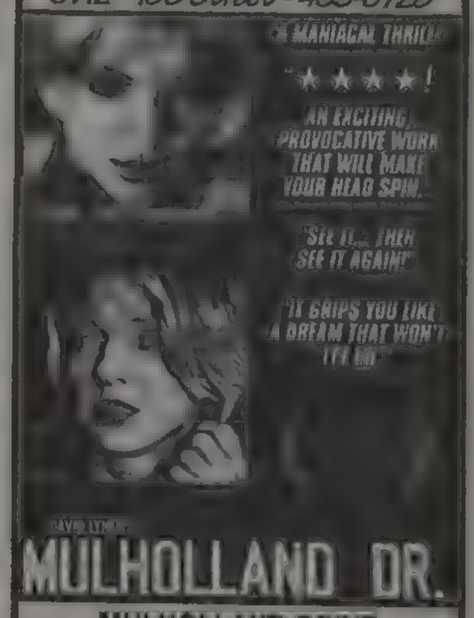
FAMOUS PLAYERS
SHOWTIMES EFFECTIVE: FRI, OCT. 26-THU, NOV 1.

PARAMOUNT THX 10333 Whyte Ave 433-1307
BANDITS (PG) Fri Mon Tue Wed Thu 7:00 9:20 Sat Sun 2:00 4:20 7:00 9:20

SILVER CITY
13 GHOSTS (18A) Gory violence throughout THX 12:40 3:00 5:20 7:30 10:10
BANDITS (PG) THX 1:30 4:30 7:15 10:15
CHINA: THE PANDA ADVENTURE (G) IMAX 2D. 1:30 5:00 7:20 9:30
CORKY ROMANO (PG) Coarse language THX 12:50 3:30 6:45 9:30
FROM HELL (18A) Gory violence, disturbing scenes THX 1:40 4:40 7:40 10:40
GREAT NORTH (G) 12:30 4:00 8:30
HAUNTED CASTLE (PG) May frighten younger children. 2:45 6:10 10:45
IRON MONKEY (PG) Violent scenes THX 1:45 4:45 7:45 10:45
JOY RIDE (14A) Coarse language THX 2:00 5:10 8:00 11:00
K-PAX (PG) No passes. Coarse language THX 1:00 4:00 7:00 10:00
MAX KEEBLE'S BIG MOVE (PG) THX 12:30 2:50 5:00
ON THE LINE (PG) THX 1:10 4:10 7:10 9:40
TRAINING DAY (18A) THX 1:50 4:50 7:50 10:50
ZOOLANDER (14A) THX Fri Sat Sun Mon Tue Thu 1:15 4:15 6:50 9:50 Wed 1:15 4:15 9:50

WESTMOUNT 11627 - 129 Ave 451-4344
13 GHOSTS (18A) Gory violence throughout. Fri Mon Tue Wed Thu 7:10 9:50 Sat Sun 1:30 4:00 7:10 9:50
BANDITS (PG) Fri Mon Tue Wed Thu 7:00 9:40 Sat Sun 1:15 4:15 7:00 9:40
THE LAST CASTLE (14A) Fri Mon Tue Wed Thu 6:50 9:30 Sat Sun 1:00 3:50 6:50 9:30
SERENDIPITY (PG) Fri Mon Tue Wed Thu 7:20 9:20 Sat Sun 1:45 3:40 7:20 9:20

GATEWAY 3 - 17A Gateway Blvd 444-2400
13 GHOSTS (18A) Gory violence throughout. Fri Sat Sun 1:30 4:00 7:30 9:50 Mon Tue Wed Thu 7:30 9:50
CORKY ROMANO (PG) Coarse language Fri Sat Sun 1:50 4:15 6:50 9:00 Mon Tue Wed Thu 6:50 9:00
HEARTS IN ATLANTIS (PG) Mature theme, not suitable for younger children Fri Sat Sun 1:20 3:45 6:55 9:10 Mon Tue Wed Thu 6:55 9:10
ON THE LINE (PG) Fri Sat Sun 2:10 4:30 7:20 9:25 Mon Tue Wed Thu 7:20 9:25
THE OTHERS (PG) Frightening scenes throughout Fri Sat Sun 1:40 4:10 7:10 9:40 Mon Tue Wed Thu 7:10 9:40
THE PRINCESS DIARIES (G) Fri Sat Sun 1:10 3:50 6:45 Mon Tue Wed Thu 6:45
TRAINING DAY (18A) Fri Sat Sun 1:00 3:40 7:00 9:20 9:35 Mon Tue Wed Thu 7:00 9:20 9:35
ZOOLANDER (14A) Fri Sat Sun 2:00 4:20 7:15 9:15 Mon Tue Wed Thu 7:15 9:15

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• 14A Sexual Content •

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GHOST WORLD
www.ghostworld.com UA
GHOST WORLD
Nightly @ 7:20 pm
Sat & Sun Matinee @ 3:40 pm
• 14A (Coarse Language) •

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BASED ON A TRUE STORY
AN AMERICAN RHAPSODY
Nightly @ 7:10
Sat & Sun Matinees @ 1:00 pm
No show Tuesday Oct 30 (Private Booking)
• PG •

If I were a carpenter

ome-building eepie *Life As a ouse* hammers ome the tears

BY JOSEF BRAUN


Kevin Kline has an edifice complex in *Life As a House*

drama revue

George (Kevin Kline) wakes up in the morning, scratches his butt and pees outside in full ew of his neighbour's sexy teenage ughter; his estranged 16-year-old n Sam (Hayden Christensen) wakes in the morning and hangs him- lf in his bedroom closet after doing couple of whiffits. This is how we ow they're both rebels, that if they an just get it together they'll see at at heart, they're really one of a ind. Irwin Winkler's ***Life As a ouse*** is a movie about bridging the aps between shitty athers and their ngry sons through hat tried-and-true ethod of male bond- ng: building stuff. But the film is lso so punishingly focussed on its arade of hugs and healing that it ventually becomes solely about the stonishing, absurd lengths the film- akers will go to just to make us cry.

George is an architect who gets usted for being a technophobe— hich actually works out rather well, ince he can now take his handsome severance pay and build the house e's always wanted. The timing is perfect too since, that very same day, George finds out he's got only a few months to live (of course) and, it being summer break, he can muscle Sam into helping him construct the ouse and work in some serious tough love during coffee breaks. Sam is a Goth kid with problems (of course); he won't talk to his mother or stepfather, he gobbles up any drugs he can get his hands on, he ight be gay (!) and he even begins toying with doing a little hustling for extra cash. (This being a Hollywood family film, though, it's made clear that Sam never actually has to go all the way with the evil john in the shiny black car—and, unsurprisingly, he's not gay.) Father and son eventually become pals (of course), mostly through the realization that both of their lives suck and yet in the end everybody loves them.

Secret honor

Every element of Mark Andrus's script is risibly contrived and overly convenient from start to finish: Dad just happens to live next door to Sam's well-telegraphed love interest; the john who almost took Sam's cherry just happens to be George's meddling neighbour (whom Sam can eventually blackmail); Sam's stepfather just happens to be an asshole, making it easy for his Mom (Kristin Scott Thomas) to fall back in love with George... the list goes on. This overabundance of forced serendipity is compounded by the film's excess of subplots, most notably the one that allows Winkler to throw a bedroom farce into the middle of the film (a sequence involving Mary Steenburgen, who I must say is looking mighty fine in her undergarments for a woman who recently played Richard Nixon's mother) and throw a kid off the roof on the very same day that George spills the beans regarding his cancer.

So forget decent filmmaking; Winkler and Writer are whores for your tears—that's all they care about. There must be about 25 characters in *Life As a House* and nearly every last one of them has some life-altering healing experience that (with the obvious exception of martyr George's catalytic demise) works out unfathomably well. (Meanwhile, Kline delivers an unbearably corny "Deep Thoughts"-style voice-over from beyond the grave.) Thing is, with a charismatic performance from Kline holding down the film's centre, Winkler and Writer get what they want; I mean, Jesus, how can you *not* weep at all this "inspiring" stuff, no matter how incredibly lame it is? They might as well just come into the audience and twist your arm until you cry uncle. Barbara Walters, look out. ◆

Life As a House
Directed by Irwin Winkler • Starring Kevin Kline, Hayden Christensen and Kristin Scott Thomas • Opens Fri, Nov 2

MOVIES 12
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CINEMA CITY 12
3633-99 STREET 463-5481
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Showtimes for FRI, October 25 - THU, November 1, 2001

CAPTAIN CORELLI'S MANDOLIN (14A) Sat Sun 11:05 Daily 1:45 4:25 7:00 9:50 Midnight Fri Sat only 11:25
THE MUSKETEER (PG) Sat Sun 11:30 Daily 1:50 4:20 7:05 9:30 Midnight Fri Sat only 11:55
SHREK (PG) Sat Sun 11:45 Daily 2:05 4:35 7:20 9:35 Midnight Fri Sat only 11:40
AMERICA'S SWEETHEARTS (14A) Sat Sun 11:35 Daily 2:15 4:45 7:15 9:40 Midnight Fri Sat only 12:00
JEEPERS CREEPERS (14A) Violent and gruesome scenes Sat Sun 11:20 Daily 2:00 4:55 7:50 10:10 Midnight Fri Sat only 12:10
PLANET OF THE APES (PG) Frightening scenes. Sat Sun 11:10 Daily 1:40 4:30 7:20 10:00 Midnight Fri Sat only 12:30
JURASSIC PARK III (PG) [illegible] scenes Sat Sun 11:50 [illegible] 12:0
ATLANTIS: THE LOST EMPIRE (PG) Sat-Sun 11:55 Daily 2:10 4:40 Midnight Fri Sat only 11:25
THE SCORE (14A) Daily 7:10 9:55 Midnight Fri Sat only 12:25
PEARL HARBOR (PG) Violent scenes. Daily 12:30 4:00 7:45 Midnight Fri/Sat only 11:25
LEGALLY BLONDE (PG) Suggestive language. Sat Sun 11:25 Daily 1:55 4:15 7:40 10:05 Midnight Fri Sat only 12:15
CATS AND DOGS (G) Sat-Sun 12:00 Daily 2:25 5:05 7:25 9:25 Midnight Fri Sat only 11:35
AMERICAN OUTLAWS (PG) Daily 2:20 7:30 Midnight Fri Sat only 11:35
THE FAST AND THE FURIOUS (14A) Sat Sun 11:40 Daily 4:50 10:15

CINEPLEX ODEON CINEMAS
TALKING MOVIE LISTINGS 444-5468
CINEMA GUIDE
Showtimes for Friday October 25 - Thursday November 1, 2001

EATON CENTRE CINEMAS
3rd. Fl. Phase II, 10200-102 Ave. 421-7020
13 GHOSTS 18A
Gory violence throughout. DTS Digita
Daily 2.10 4 40 7.40 10 20
FROM HELL 18A
Gory violence, disturbing scenes. DTS Digital
No passes. Daily 2 00 4 50 7.30 10.10
IRON MONKEY PG
Violent scenes. DTS Digital. Subtitled
Daily 1.50 4.20 6 45 9 2[illegible]
K-PAX PG
Coarse language. No passes
THX Fri-Wed 1 20 4 00 7.20 10 00
Thu 1.20 4 00 10 00
THE LAST CASTLE 14A
DTS Digital. Daily 1.10 3 50 6 40 9 40
[illegible] 18A
DTS Digital. Daily 2.20 4.30 7.10 9.50
ON THE LINE PG
DTS Digital. Daily 1.00 3 00 5.00 7.00 9.10
RIDING IN CARS WITH BOYS PG
Mature theme DTS Digital
Daily 1.30 4.10 6.50 9.30
SERENDIPITY PG
DTS Digital. Daily 1.40 3.40 6.30 9 00

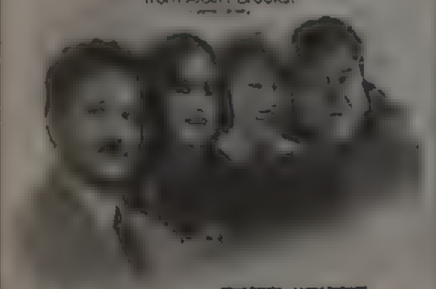
WEST MALL 8
WEM PHASE III ENTRANCE 2 [illegible]
DON'T SAY A WORD 14A
Violent scenes. DTS Digital
Fri-Sun 1.10 3.40 6 30 9 00
Mon-Thu 6.30 9 00
THE HOLE 18A
DTS Digital.
Fri-Sun 1 50 4 10 7.00 9.50
Mon-Thu 7.00 9.50
LAST WEDDING 18A
DTS Digital.
Fri-Sun 2 00 4 40 7.30 10.10
Mon-Thu 7.30 10.10
MULHOLLAND DRIVE 14A
Sexual content. DTS Digital
Fri-Sun 2.10 6.20 9 20
Mon-Thu 6.20 9.20
ON THE NOSE STC
DTS Digital. Fri-Sun 1.20 4.30 7.20 9.40
Mon-Thu 7.20 9 40
RIDING IN CARS WITH BOYS PG
Mature theme DTS Digital. On 2 screens
Fri-Sun 1.00 1.30 3.50 4.20 6 40 7.10 9.30 10.00
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SERENDIPITY PG
DTS Digital. Fri-Sun 1.40 4.00 6 50 9.10
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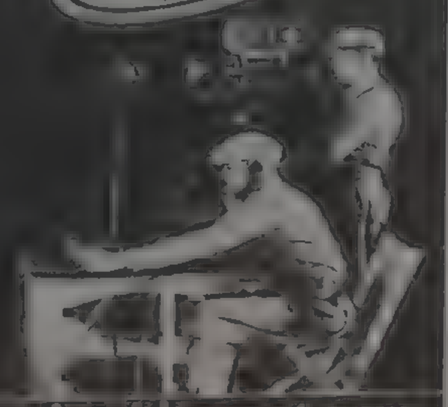
SOUTH EDMONTON COMMON
1525-99 STREET 436-8585
ASOKA STC
DTS Digital. Daily 12 40 4 35 8.30
BANDITS PG
On 2 screens. DTS Digital.
Daily 1.50 3.45 4.40 7.40 9.40 10.25
DON'T SAY A WORD 14A
Violent scenes. DTS Digital.
Daily 1.20 4 10 6.45 9.45
FROM HELL 18A
Gory violence, disturbing scenes. No passes
THX Daily 1 30 4.30 7.30 10.30
THE HOLE 18A
DTS Digital. Daily 2 20 5.00 7.20 10 05
IRON MONKEY PG
Violent scenes
DTS Digital. Subtitled.
Daily 2.10 4 20 7 05 9.10
JOY RIDE 14A
Coarse language. DTS Digital.
Daily 2 00 5.10 8 10 10.45
[illegible] PG
Coarse language. No passes
THX Daily 1.00 4 00 7.00 9.50
DTS Digital Daily 1.40 4 50 7 50 10.40
THE LAST CASTLE 14A
THX Daily 12.50 3.40 6 50 10 00
DTS Digital Daily 1.45 4 45 7.45 10 35
MAX KEEBLE'S BIG MOVE PG
DTS Digital. Daily 12.45 3.10
MULHOLLAND DRIVE 14A
Sexual content. DTS Digital
Daily 12 35 3.50 7 10 10 20
RIDING IN CARS WITH BOYS PG
Mature theme
THX Daily 1 15 4 15 7 15 10.15
DTS Digital. Daily 12.30 3 30 6 30 9.30
SERENDIPITY PG
DTS Digital
Fri-Sun Tue-Thu 1 25 5 30 6 40 8 00 10.10
Mon 1 25 5.30 8 00 10 10

CLAREVIEW TOWN CENTRE
42[illegible]-18[illegible] Avenue [illegible]
13 GHOSTS 18A
Gory violence throughout. DTS Digital. Fri-Sun 12.30 2 40 5 00 7 45 10 20 Mon-Thu 2 20 4 40 7 45 10 20
BANDITS PG
DTS Digital Fri-Sun 4 00 6 45 9 45 Mon-Thu 3.50 6 45 9 45
CORKY ROMANO PG
Coarse language. Fri-Sun 12.10 2.20 4 30 6.30 8 40 Mon-Thu 2 30 4 30 6 30 8 40
DON'T SAY A WORD 14A
Violent scenes. DTS Digital. Daily 1.10 3.40 6 40 9 20
FROM HELL 18A
Gory violence, disturbing scenes. DTS Digital. No passes. Daily 1.20 4 50 7 40 10.10
IRON MONKEY PG
DTS Digital. Violent scenes. Subtitled
Fri-Sun 12 00 2.00 10 30 Mon-Thu 1 50 10 30
K-PAX PG
Coarse language. DTS Digital. No passes
Fri-Sun 12 40 4.20 7.20 9 50 Mon-Thu 2.10 4 45 7.20 9 50
THE LAST CASTLE 14A
DTS Digital. Fri-Sun 12.50 3.50 6.50 9.30
Mon-Thu 1.30 4 15 6.50 9 30
ON THE LINE PG
DTS Digital. Fri-Sun 12.20 2.30 4 40 7.10 9.15
Mon-Thu 2 00 4 00 7.10 9 15
RIDING IN CARS WITH BOYS PG
Mature theme DTS Digital Fri-Sun 12.30 3.30 7.00 9 40 Mon-Thu 1 40 4 20 7 00 9 40
TRAINING DAY 18A
DTS Digital. Daily 1.00 4.10 7.30 10.00

WEST MALL 6 CINEMAS
PHASE I, ENTRANCE 4 [illegible]
AMERICAN OUTLAWS PG
Daily 9.00
ATLANTIS: THE LOST EMPIRE PG
Daily 1.45 4.00 6.30
JEEPERS CREEPERS 14A
Violent and gruesome scenes. Daily 2.15 4.30 7.00 9.30
JURASSIC PARK III PG
Frightening scenes. Daily 2.30 4.45 7.15 10.10
PLANET OF THE APES PG
Frightening scenes. Daily 5.00 10.00
ROCK STAR 14A
Coarse language, suggestive scenes.
Daily 2 00 4.15 6.45 9.15
SHREK PG
Daily 1.30 3.30 5.30 7.45 9.45
SUMMER CATCH PG
Sexual content, coarse language Daily 2.45 7 30

VILLAGE VIDEO CINEMAS
Gervais Rd. St. Albert Trail St. Albert [illegible]
13 GHOSTS 18A
Gory violence throughout. Fri 7.30 10 00
Sat-Sun 1.30 4 30 7.30 10.00 Mon-Thu 7.30
AMERICAN PIE 2 18A
Crude sexual content throughout. Fri-Sun 9 00
ATLANTIS: THE LOST EMPIRE PG
Fri Mon-Thu 6 45 Sat-Sun 1.45 4 00 6 45
BANDITS PG
Fri 7 00 9 45 Sat-Sun 1 15 4.15 7 00 9 45 Mon-Thu 7.00
FROM HELL 18A
Gory violence, disturbing scenes. No passes. Fri 7.00 9 45
Sat-Sun 1 00 3 45 7 00 9 45 Mon-Thu 7.00
HARDBALL PG
Coarse language. Fri 7 15 9 45
Sat-Sun 1 15 4 15 7 15 9 45 Mon-Thu 7.15
JOY RIDE 14A
Coarse language. Fri 7 30 10 00
Sat-Sun 1 00 3 45 7 30 10 00 Mon-Thu 7.30
THE LAST CASTLE 14A
No passes. Fri 6 45 9.30
Sat-Sun 12 30 3 30 6 45 9 30 Mon-Thu 6 45
MAX KEEBLE'S BIG MOVE PG
Fri 7 00 9 15 Sat-Sun 1 30 4 30 7 00 9 15 Mon-Thu 7.00
THE OTHERS PG
Frightening scenes throughout.
Fri 6 30 9 00 Sat-Sun 12 45 3.15 6 30 9 00 Mon-Thu 6 30
SHREK PG
Fri 6 30 8 45 Sat-Sun 12.30 3 00 6.30 8.45 Mon-Thu 6 30
TRAINING DAY 18A
Fri 6 45 9 30 Sat-Sun 12 45 3 30 6 45 9 30 Mon-Thu 6 45
ZOOLANDER 14A
Fri 7 15 9.15 Sat-Sun 1.45 4 00 7.15 9.15 Mon-Thu 7.15

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Dave Clarke makes a *Cabinet* appointment

Songs for Caligari is as wonderfully nuts as the movie that inspired it

BY JOSEF BRAUN

Bewitching, deliciously pessimistic and possessing a strange beauty that has to be seen to be believed, Robert Wiene's 1919 German Expressionist prototype *The Cabinet of Dr. Caligari* still occupies a majestic place in cinema history as both a gripping study of the frailty of the human psyche and a distinct visual experience whose ingenuity was unprecedented in its time—and which remains audacious even by today's standards. Arguably the first film to stray so far from the confines of straight narrative and plunge so deeply into the rendering of mood and subjective—even delusional—states of mind, this story of a travelling carnival performer who hypnotizes a somnambulist into acting out his evil plans clearly reflects a highly subversive, anti-authoritarian attitude that implied a deeply chaotic world view and intense mistrust of the growing popularity of psychiatric theory.

musical preVUE

The Cabinet of Dr. Caligari is not, however, an impeccably crafted film. It contains bizarre continuity lapses, wildly inconsistent acting styles and a narrative that at times seems almost deliberately confusing. (The screenplay was tampered with by a number of individuals, including original director Fritz Lang, who completely transformed its storyline and themes.) Yet these touches of aesthetic pandemonium suit the tone so perfectly that the film's sloppier aspects have a kind of punk rock integrity.

If there are any real stars in *Caligari*, they're the film's astoundingly inventive designers Walter Rohrig, Hermann Warm and Walter Reimann. Their buildings careen inward, blocking out the sky like an industrial urban nightmare, their clerks and police officers sit atop ridiculously high stools which impose a societal hierarchy, their windows resemble broken shards, their stairways and streets dart out at impossible angles and, most startlingly, the light and shadows are painted directly on the sets. But while *Caligari*'s enormous influence can be seen in all sorts of filmmaking styles that sprang up in its wake (e.g., the stylized use of shadows in American film noir, or the demented characterizations in several of the films of David Lynch), few films have ever imitated it thematically (the 1962 American remake was simply cashing in on the reputation of the original) and its wildly distorted landscape remains absolutely singular.



Lil Dagover and Conrad Veidt have a calmer scene in *Songs for Caligari*

Can't Grot the music

In conjunction with Workshop West Theatre's KaBoom! Festival, *The Cabinet of Dr. Caligari* will be screened this weekend with a live score entitled ***Songs for Caligari*** composed by local composer /actor/musician/playwright Dave Clarke. No artist could be more perfectly suited to this project than Clarke, the mad scientist of Edmonton theatre probably most famous for his demented Dr. Grot character. *Songs for Caligari* is an old pet project of his, originally inspired by having seen the Cure perform a live score to F.W. Murnau's *Nosferatu* in the early '80s.

"I thought it could just be a standard soundtrack that could just be glued to the film," explains Clarke, "but when I watched it again I thought, 'No way, it's too freaky.'" Clarke found himself producing a very personal response to the film, using elements of widely varied musical styles (including trip hop) and writing actual songs, with three singers assuming the roles of different characters.

"At first I wrote fairly conventional rhyming lyrics, but again I thought the weirdness of the film just didn't support it," says Clarke. "I eventually ended up employing the old Brion Gysin/William Burroughs cut-up technique to randomly rearrange the lyrics. I've tried to reflect the strange dualities of the characters—like Jane, who for most of the film seems like your basic passive female love interest, but in the narrative framing device she's a catatonic loony who thinks she's a queen. So the lyrics to her songs are pretty fragmented and insane."

Gig my Dave

Aside from the singing, Clarke fills out the score with samples, keyboards and, much to my excitement, the unique, eerie drone of his homemade theremin. Essentially the world's first electronic musical instrument, the theremin (which, incidentally, was being developed by Russian engineer Leo Theremin the same year *Caligari* was made) produces a tremulous sound whose pitch and volume is controlled by the distance between two antennae and the player's hands. I had never seen a theremin before, but having read about the strange method by which it's played and having heard its distinctive sound in several old horror and sci-fi flicks, I imagined something a little more imposing in appearance than the birdhouse full of wires and metal Clarke showed me in his rehearsal space. Yet watching Clarke play the thing is truly a spectacle unto itself. The theremin requires a highly nuanced, intuitive approach, and as he plays it, Clarke looks as though he's either helping a car back into a microscopic parking space or directing traffic in an ant farm, his odd gestures mirroring those of the actors onscreen.

Watching *Caligari* accompanied by Clarke's *Songs* last February at Workshop West's Kaboom! festival was in fact an entirely new experience. The costumed singers stand along the edge of the screen like a Sears portrait of the Addams Family, singing lines like "I burst a fiery boil," whispering creepily or occasionally letting out a harrowing wail. All three singers were marvelous, with Onalea Gilbertson (who sometimes sounded a bit like Lisa Germano) in particular evoking a wide range of emotional and psychological drama.

Whether you've seen *The Cabinet of Dr. Caligari* before or not, I urge you to experience it in this context. This is not your film studies class. *Songs for Caligari* is an inspired siren song that leads you to the jagged rocks of madness with beautiful cries of terror and the lulling undertones of progressive electronica. V

The Cabinet of Dr. Caligari *Directed by Robert Wiene • Starring Werner Krauß, Conrad Veidt and Lil Dagover • Accompanied by Songs for Caligari, composed by Dave Clarke • Zeidler Hall, The Citadel • Fri-Sun, Nov 2-4, 8pm*

Fruit of the poisonous tree

Watermelon Girls writer explores unsolved crime in *Blood Oranges*

BY PAUL MATWYCHUK

theatre preVUE

It may not have been the Crime of the Century, but the mysterious death in April of 1876 of London barrister Charles Bravo is one of those sinister puzzles that continues to fascinate true-crime buffs even today. The website www.murderuk.com, for instance, refers to it as "one of the great unsolved murder cases of the last 200 years," Agatha Christie (who even tried working out her own solution to the mystery) called it "one of the most mysterious poisoning cases ever recorded" and local playwright Trevor Schmidt *(The Watermelon Girls)* found himself falling under its spell as well after reading about it in a book he came across in a secondhand bookstore—so much so that he's written a play about it. Entitled ***Blood Oranges***, the script doesn't attempt to solve the case so much as try out as many explanations for Bravo's death as possible. "It had to be one of three suspects," Schmidt says when I ask him what he found so captivating about the story. "It's not one of those cases where it could have been anybody. These three were the only ones who had the access and the motive—and they're all incredibly interesting characters in and of themselves. They're almost like Colonel Mustard, Miss Scarlett and Mrs. White."

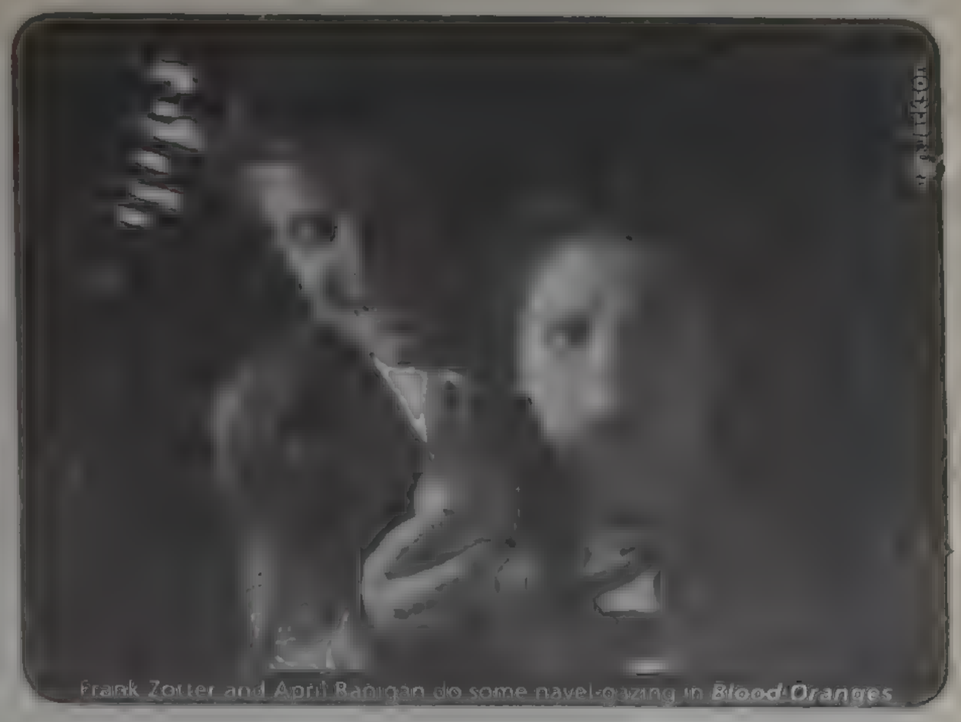
Here are the basic facts of the case. On April 18, Bravo had dinner with his wife Florence (a beautiful, young, wealthy widow whose promiscuous sexual history was more or less an open secret in London society) and her friend before retiring to bed. Shortly thereafter, he burst out of his room, deathly ill and shouting for someone to bring him a drink of water, before falling into a heap on the floor. Three days later he was dead—an autopsy revealed the cause was antimony poisoning.

The two more than usual suspects

Suspicion of murder alighted variously on Florence, her secret lover James Gully (a noted physician and an intimate of pioneering nutritionist William Kellogg—as well as a man much older than Florence) and Florence's mysterious, black-clad companion Mrs. Jane Cox. However, a strong enough case could not be brought against any of them to justify a trial. "They knew it was murder. They knew he was poisoned," says Schmidt. "But of course, at the inquest, they all pointed their finger at the other two and so no one was ever tried for it. And the interesting thing is, the entire last chapter of the book I have says, 'This is who we think is obviously who did it,' and it makes perfect sense. But I also have another book which explains it all out and makes complete sense... for an entirely different suspect. So that really interested me, that it really could have been any one of them. And the play really doesn't try to solve which one it was."

Instead, Schmidt has taken a much more unconventional approach to the material, one that owes more to Jean Genet's *The Maids* than *The Murder of Roger Ackroyd*. *Blood Oranges* takes place in an undefined setting, almost a limbo, where the three suspects—Florence (April Banigan), Gully (David Mann) and Mrs. Cox (Coralie Cairns)—unable to move on into the next phase of the afterlife, pass the time by re-enacting the events of April 1876, hoping to trick or cajole the guilty party into confessing their crime so that all three of them can be released.

"But, as with any set of actors," Schmidt says, "they've gotten into a bit of a rut. What started out as a ritual has become a bit of a routine, and they're not even sure if what they're re-enacting is the way it was. And on this particular evening, a wild card gets thrown in. A young man appears in their play as the husband. And he has information none of them want him to reveal."



Frank Zotter and April Banigan do some navel-o wang in *Blood Oranges*

That is some scary Schmidt!

Blood Oranges grew out of Northern Light Theatre artistic director Sandhano Schultze's desire to build on the popularity of NLT's annual creepfest, the *Urban Tales* reading series, by staging a full-length play in the horror genre. Schmidt was a natural choice to lead off what Schultze says will be at least a three-year commitment to producing new horror scripts; Schmidt's contributions to *Urban Tales* —especially 1999's "Ride," a wits-warping monologue about a female hitchhiker getting more and more creeped out by the guy giving her a ride—have always been among the highlights of each event.

Urban Tales has allowed Schmidt a great outlet for his talent at weaving claustrophobic tales of psychological horror; it's the ideas people come up with on their that frighten him, not monsters from beyond. "What's creepy [about the setting of *Blood Oranges*]," he says, "is that it's a time when people were so repressed in their morality and sexuality that by the time it reached the point where it had to explode, it exploded big. It was always somehow a violent act of passion.... And in this case, one of these people took the secret of what they had done *to their graves*." ◊

Blood Oranges
Stanley A. Milner Library Theatre • To Nov 3 • Northern Light Theatre • 471-1586



The Holy Body Tattoo Circa

Circa is cabaret. It is also dance hall. And, it is dance film. At its centre, however, Circa is a ritual danced by two vulnerable souls.

Noam Gagnon and **Dana Gingras** are the creators and performers of this very mesmerizing work. They are **Holy Body Tattoo**. You may remember their performance of *Our Brief Eternity* here several years ago. With these two works this duo has traveled the world and established themselves as very fine dance artists.

Circa has many collaborators. The incredible film that reveals itself from behind red velvet is by award-winning **William Morrison**. The light design is by the very fine **Marc Parent**. The music is by the infamous British ensemble **The Tiger Lilies**. With these collaborators, the Tattoers are the core and heart of the work. Everything revolves around them. Circa is big theatre, but it involves you in a subtle disarming way. As a dance curator, I ask myself, why does this happen?

I know that the answer is in the story of the body. In **Circa**, Noam and Dana reveal a nakedness that has nothing to do with the skin. It is much deeper than that. Their dancing may be about desire, but it exposes itself through desire. The dance is real and it is danced in the here and now.

The body is a powerful tool of communication. In dance, no linear story is told, the body speaks of its aliveness in the moment. Movements and phrases of dance speak a certain reality or theme when all of the elements come together as a strong unified force. The dance and the dancing are inseparable and beautiful in this unity. We are aware when this happens, and yet it often times seems impossible to explain. My feeling is that when the dance is placed deep in the body and superficiality is no longer an issue, the dancing is the dance, and the dance is happening as we witness it.

This describes the process of **Circa**. All of the elements work: Dana and Noam inhabit their dance and it speaks to us. How remarkable that they do this in a form that could so easily be sentimental or even tacky. The dancehall, the movie theatre and the cabaret are brought into a clear contemporary context in Circa. Audiences all over Europe and North America have responded and Circa has become a hit. The dance these dancers are dancing is centered in a beautiful integration of the living body, the image and the music.



BY PAUL MATWYCHUK

Who shot J.R.R.?

***The Hobbit* • Arts Barns • To Nov 11 • reVUE** J.R.R. Tolkien's beloved novel *The Hobbit* is the tale of a three-foot-tall creature named Bilbo Baggins who, along with a wizard (whose staff is capable of emitting powerful beams of magical lightning) and 12 dwarves, travels thousands of miles through forests and caves to battle a gigantic, fire-breathing dragon. Along the way, our heroes encounter three dimwitted trolls and get trapped in the webs of some giant spiders, only to be rescued by a talking eagle, also giant. They are imprisoned by an army of goblins and once again by a tribe of wood-elves, escaping the second time by hiding in wine barrels and riding them down an underground river. Oh yes, and the hero also comes into possession of a magical ring that makes him invisible whenever he slips it onto his finger.

All of which means *The Hobbit* is a story that's spectacularly ill-suited to being adapted for the stage. The team at Fringe Theatre Adventures have obviously poured a lot of money and ingenuity into this production (a narration-heavy adaptation by Kim Selody), but the scenes never quite come together and form a play; they always feel more like a series of staging challenges for the director, Darryl Lindenbach, and the designers, Randall and David Fraser, to overcome. Many of their solutions are ingenious—on opening night, there was justified applause for the cute way the show handles the winebarrel escape—but the audience is always aware of them as hurdles the crew has overcome. The show doesn't transport you into another world; most of the time, your imagination stays right there in the theatre.

That's not to say that plenty of the individual staging touches aren't enjoyable. *The Hobbit* contains some of the best design work I've seen Randall Fraser do—I especially liked his spindly-legged spider outfits as well as the startling costumes he's come up with for the three easily confused trolls who Bilbo almost gets eaten by until Gandalf intervenes. (Their abnormally long forearms are reminiscent of that weird tuxedoed guy Terry Jones plays in the "Spot the Fish" segment of *Monty Python's The Meaning of Life.*)

However, the most effective scene is the one that relies least of all on costumes or special effects—namely, Bilbo's high-stakes riddle match with the demented Gollum (David Thomson). Thomson has to play the part with a mask over his face and two glowing eyes the size of dinner plates sticking out of his head, but he captures Gollum's voice so perfectly (I love the unwholesome way his tongue keeps catching on the esses at the end of every plural he says) that he contributes the most memorable characterization of the entire play.

But there's no getting away from the fact that there's no real, urgent reason to do a stage version of *The Hobbit*—or at least, to do the one Kim Selody wrote. This script doesn't tell us anything new about Tolkien's wonderful story; it just tries to boil it all down into less than two hours while retaining all the most famous scenes. There's just no way (at least on any kind of reasonable budget) to duplicate Tolkien's seamless, magical world on the stage, and I'm not sure why any fan of the novel would try to do so when, inevitably, all they would do is diminish it.

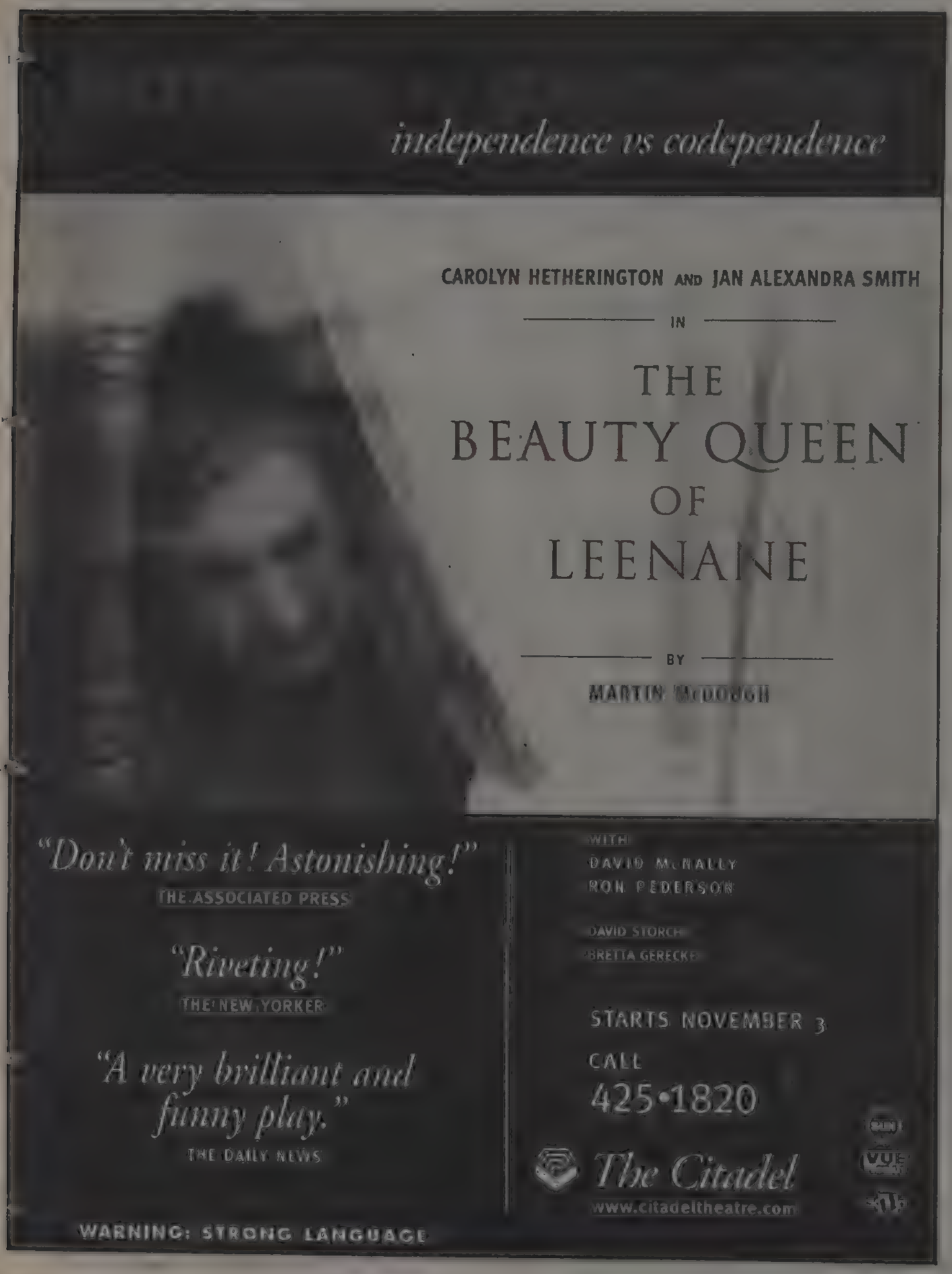
Poe boys

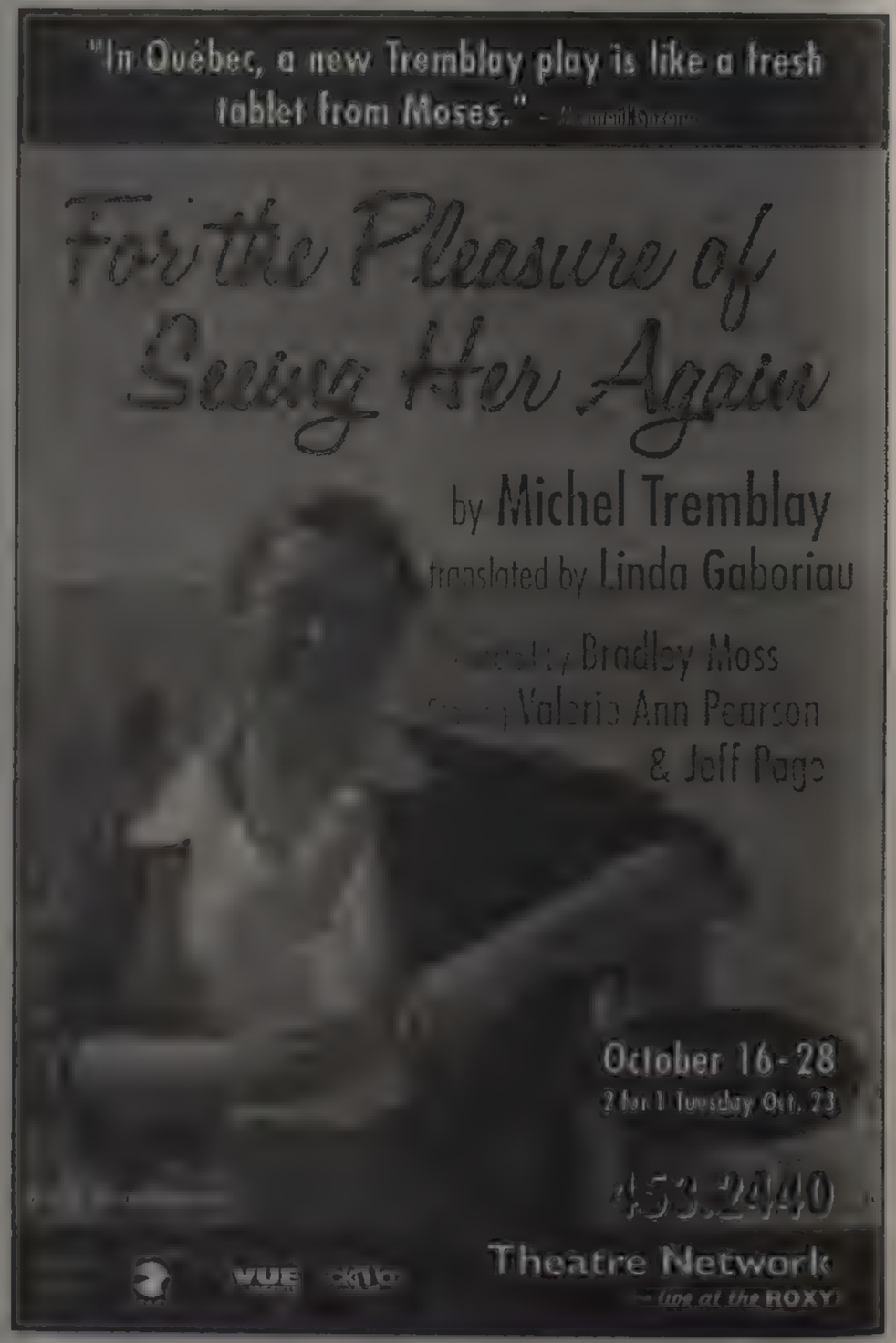
Does anyone celebrate Halloween by going to the theatre? I doubt it—people seem to prefer it if *they* can be the ones wearing the costumes. Still, I hope I'm proven wrong by the many eerie theatre events going on around town this week in keeping with the mood of All Hallow's Eve. Here's a quick rundown:

• The premiere of Trevor Schmidt's *Blood Oranges* and a restaging of Dave Clarke's *Songs for Caligari* (see feature stories), are only two of the many events Northern Light Theatre has organized for their **Carnival of Souls** festival. There's *House of Screams,* a new interactive haunted house tour in the basement of Paris Market (Oct 25-31); the annual *Urban Tales* series of staged readings of spooky plays, including a new marrow-curdler from Marty *(The Bone House)* Chan (The Third Space, Oct 26-27), the Kiss of the Dark Masquerade (Paris Market, Nov 3)—not to mention a lantern parade and a Halloween Market. Call 471-1586 for the full details.

• Sound and Fury Theatre has prepared a pair of new productions inspired by two of the 19th century's spookiest authors: Scott Sharplin's adaptation of Robert Louis Stevenson's ***Dr. Jekyll and Mr. Hyde*** runs from October 25 to November 4 at—clever boy!—downtown's Jekyll and Hyde Pub. (What's next—a stage version of *A Study in Scarlet* down the street at the Sherlock Holmes pub?) And on Sunday, October 28 at the same location, ***The Edgar Allen Project*** brings together actors like Laurie Schwartz and Randy Brososky to read Poe stories like "The Tell-Tale Heart" and "Morella" to the accompaniment of musicians like Dave Clarke and David Owen for the enjoyment of theatregoers like... well, quite possibly you!

• And on Saturday, October 27 at 11 p.m. at the Varscona Theatre, the season premiere of ***Oh Susanna!*** sees the beauteous Ms. Patchouli preparing actor/playwright Belinda Cornish for her impending Halloween-night marriage to local actor/improviser Mark Meer. Getting married—for many of us, that's the scariest thought of all.





The Pleasure is all divine

Pearson and Page are parent and playwright in powerful play

BY PAUL MATWYCHUK

theatre reVUE

Valerie Ann Pearson gets quite a buildup before she makes her first appearance onstage as Nana" in ***For the Pleasure of Seeing Her Again***. "She is verywhere. She is niversal," announces eff Page, who plays her son (a barely isguised stand-in for the playwright, uebec stage icon Michel Tremblay). hen she speaks in her own words, eople who speak differently will nderstand her, in their own words. he has existed throughout the ages nd in every culture. She always has en present and always will be.... ha! I hear her coming!"

I don't know if I quite buy Tremlay's claim that his mother is some ind of timeless archetype whose pirit haunts the literature of every ulture across the globe, but Pearson nakes a pretty indelible impression ll the same—and not as an archeype, but as a very specific woman iving at a very specific time and lace whose enchanting personality nd robust sense of humour are the nly things larger than life about er. That still makes her pretty large, hough; Nana propels every scene in his warm-hearted, hilarious and ery moving two-character play with er wild exaggerations, her fanciful ense of humour and especially her lair for melodrama. (Almost every ine of Nana's dialogue in the pubished version of the play ends with n exclamation point—not because he character is strident, but because verything she says comes bursting o forcefully out of her imagination.)

You could drive a Pearson crazy

Pearson is flat-out wonderful in the ole; she plays Nana not as someone who says a lot of funny lines but who is funny in and of herself. There's a moment early in the play where she tells her son why imagination can be an asset: "It can help a person avoid a lot of trouble!" she says. "I'd rather imagine the worst and be relieved than imagine nothing and be surprised when trouble strikes!" The line gets a huge laugh, partly because of how cockeyed the logic behind it is, and partly because Pearson delivers it as if it made all the sense in the world—she'd rather be in an imaginative frenzy than a dull state of contentment. And Page's understated performance makes it clear that, as frustrating as Nana is to be around at times, he prefers frenzy too. (When Page gently chides her for her wild flights of exaggeration, Nana says, "You'd think I was boring if I didn't exaggerate"—and she's right. In some of their scenes, the pair set up each other's one-liners like a veteran comedy team: "If your friends told you it was fun to put your neck through the wringer," an exasperated Pearson tells the 10-year-old Page, "I suppose you'd believe them!" to which Page immediately replies, "Maybe it *is* fun to put your neck through the wringer!")

But Pearson's performance has other dimensions to it as well. For instance, she beautifully handles a long speech in which Nana starts imagining what life is like for the actresses she sees on TV when they're not playing their roles; the speech becomes more and more profound and mysterious the more questions Nana asks, and Pearson's delivery is all the more effective because of the way she makes it seem as though those questions (and all the implications of the possible answers) are occurring to Nana for the very first time.

Seeing things

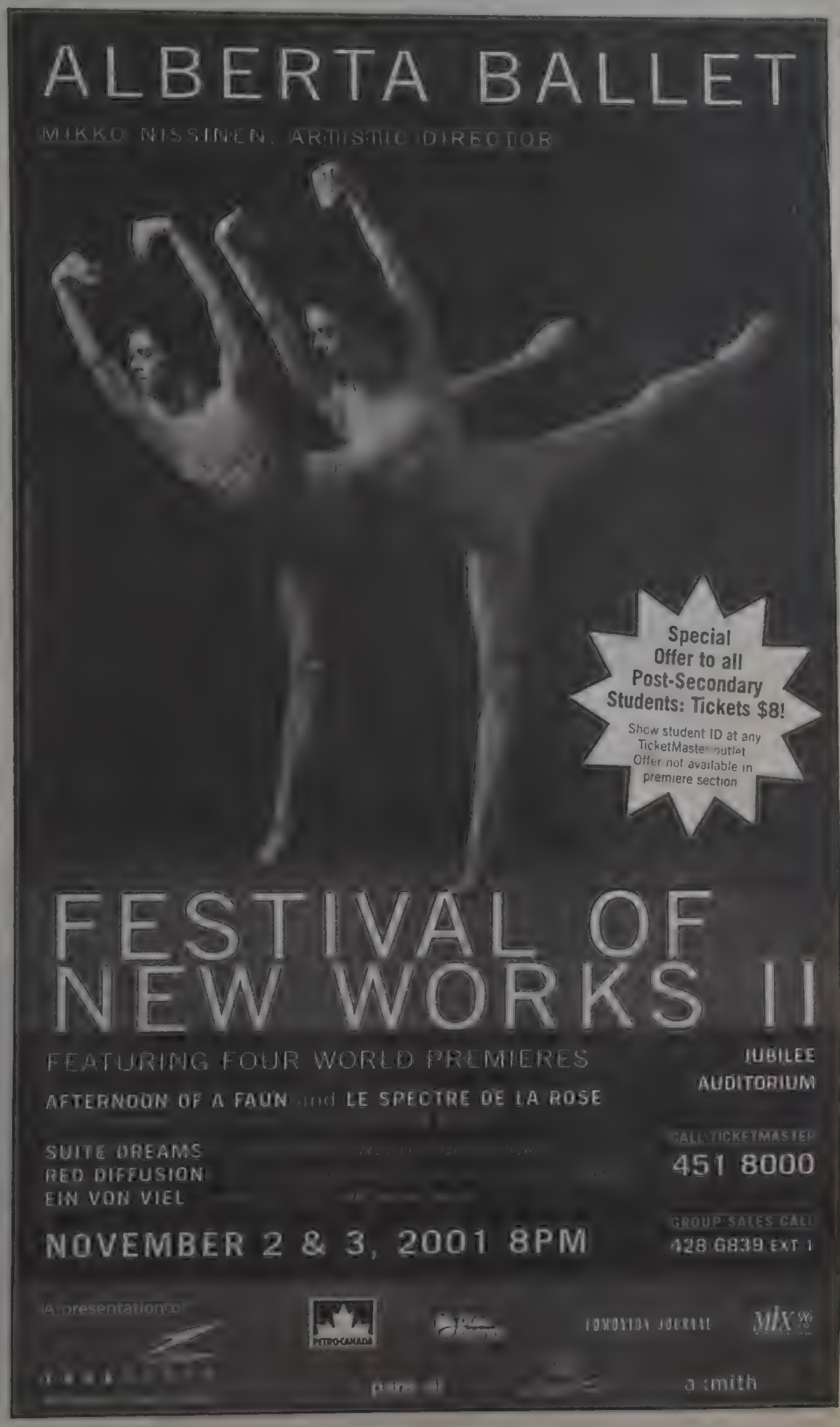
For the Pleasure of Seeing Her Again is usually described simply as a love letter from Tremblay to his mother, who died before he achieved his incredible success writing for the stage. But when Pearson talks about the intolerable evening she spent attending her niece's ballet recital, or complains about her brother-in-law's incessant Fernandel imitations, or engages in a hilarious, protracted debate with Page over whether the plot of her favourite novel, Raoul de Navery's sentimental romance *Patira*, is believable or not, or when she muses at length about whether the TV star Huguette Oligny ever wonders what the people watching her at home are thinking, this production reveals that it's something even more profound than that: it's not just Tremblay's valentine to his mother, it's a tribute to the way art, both high and low, can infiltrate our lives.

For some of us, art is merely a diversion, but for others (Michel Tremblay, for instance) it's a source of redemption. And the beautiful, heart-stopping final scene of *For the Pleasure of Seeing Her Again* combines both of Tremblay's fiercest loves—of art and of family—into a package that's just about unforgettable.

For the Pleasure of Seeing Her Again
The Roxy Theatre • To Oct 28 • Theatre Network • 453-2440



house" Jeff Page and Valerie Ann Pearson in ***For the Pleasure of Seeing Her Again***



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ARTSWEEKLY

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Deadline is 3pm Friday.

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St., 488-6611. Open Mon-Sat 10am-5:30pm. *GO FIGURE:* Figurative work by Alberta craft artists. Until Oct. 27. •Metal and clay sculptural pieces by Paul Leathers and Trudy Golley. Until Oct. 27. •*NEW WORKS IN WOOD:* A juried exhibition by the members of the Southern Alberta Woodworkers Society (SAWS). Nov. 3-Dec. 24. Opening reception SAT, Nov. 3, 1-3pm. •**DISCOVERY GALLERY** *RELIQUARIES:* A display of ceramic reliquaries by Trudy Golley, each one housing jewellery by Paul Leathers. Until Nov. 3. •*A HOLIDAY CELEBRATION OF CRAFT:* Members exhibition. Nov. 5-Dec. 24. SAT 27 (1-4pm): Artist demonstration by Sam Motyka, papermaking. SAT 3 (1-4pm): Artist demonstration by Margie Davidson, fused and quilted fibre art.

ART BEAT GALLERY AND FRAME 8 Mission Ave., St. Albert, 459-3679. Open daily 10am-6pm; Thu 10am-9pm, Sat 10am-5pm, Sun/hols noon-4pm. *IN THE MOOD:* Oil paintings by Ausilia J. Pidborochynski and Louise Cheng. Until Nov. 4.

BAGEL TREE 10354 Whyte Ave., 439-9604. Paintings by Shelley Wilson. Until Dec. 1.

BEARCLAW GALLERY 10403-124 St., 482-1204. Featuring acrylic works by Roy Thomas, Daphne Odjig and Norval Morrisseau. Also works by Jane Ash Poitras, Joanne Cardinal Schubert and George Littlechild.

BUGERA/KMET GALLERIES 12310 Jasper Ave., 482-2855. *LIGHT AND SHADOW.* Landscapes by Saskatoon artist Darrell Bell. Until Oct. 26.

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8627-91 St., 461-3427. Group show featuring members' works. Oct. 26-Nov. 7.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. Works by Sylvain Voyer. Nov. 3-17. Opening reception SAT, Nov. 3, 2-4pm.

EDMONTON ART GALLERY 2nd Winston Churchill Square, 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun and hols 11am-5pm. •*RIVER CITY:* Marlene Creates, Yolanda Gutierrez, Lyndal Osborne, Peter von Tiesenhausen. Until Oct. 28. •*SETTING THE STAGE: THE CAST OF CHARACTERS:* The Group of Seven. Until Jan. 29, 2002. •*STAND BY YOUR MAN or ANNIE CRAWFORD HURN: MY LIFE WITH TOM THOMSON.* Until Jan. 29, 2002. •*ART OUT THERE: ARTISTS AND YOUTH IN THE COMMUNITY:* A selection of works from artist in residency programs for youth aged 15 to 20. Until Nov. 10. •**THE KITCHEN:** •*FRAGILE SOURCE:* Liz Ingram. Until Oct. 28. •**CHILDREN'S GALLERY** *FROM HEAD TO TOE:* Created by Lisa Murray. •Admission $5 adult; $3 student/senior; $2 ages 6-12, kids under 6 free. Free on THU after 4pm.

EDMONTON SCOTIA PLACE 10060 Jasper Ave., 426-4035. *RUN FOR YOUR LIFE:* Exhibit of colourful portraits by Randy Morse and Matt Gould. Until Oct. 31.

EDMONTON WEAVERS' GUILD Prince of Wales Armouries, 10440-109 Ave. Annual show and sale of weaving and spinning. SAT, Nov. 3, 10am-4pm. TIX $2 (or $1 + Food Bank donation).

ELECTRUM DESIGN STUDIO 12419 Stony Plain Road, 482-1402. *DAYS OF RED WINE AND RED ROSES:* New pots by Katrina Chaytor. Until Nov. 3. *MOMENTS OF REFLECTIONS IN TIME:* New paintings and drawings by Frank Haddock. Until Nov. 3. Also showing: gold and silver jewellery by Wayne Mackenzie and Janet Stein. Wood boxes by Henry Schlosser, John Morel and Doug Haslam.

EXTENSION CENTRE GALLERY 2nd Floor, University Extension Centre, 8303-112 St., 492-3034. Open Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon. Fine arts instructor exhibition. Until Nov. 7.

FAB GALLERY 1-1 Fine Arts Building, University of Alberta, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. *INTERLEAVES:* Kelly Krueger: Masters of Fine Arts and Design in painting. Graduate show. Opening reception FRI, Oct. 26, 7-10pm. Until Nov. 4.

FORT DOOR 10308-81 Ave., 432-7535. West Coast Indian silver and gold rings, pendants, bracelets, earrings by L. Descoteaux. Eskimo soapstone carvings (Inukshuk, hunter, bears, walrus, seals and birds). by Z. Meeko. Until Oct. 29.

THE FRINGE GALLERY Bsmt., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sunday. *AUGENES OF SILENCE:* Drawings by Gerald St. Maur. Until Oct. 31. •*WAVES IN THE SAND:* Poetic furniture by Agnieszka Matejko. Nov. 2-30.

GALLERY 124 10240-124 St., 488-4575. Works by Peca Rajkovic. Until Nov. 7.

GENERATIONS GALLERY 5411-51 St., Stony Plain. Jim Farr (woodturning) and Luis Salazar (mixed media). Oct. 25-Dec. 3. Opening reception SUN, Oct. 28, 1-4pm.

GIORDANO GALLERY Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed 11am-4pm, Sat 12-4:30pm or by appointment. Featuring gallery artists including new works by Phill Mann and Ruby Ham. Until Nov. 21.

HARCOURT HOUSE 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. *PHOSPHORESCENCE:* Paintings of fragmented landscapes and cityscapes by Dennis Ekstedt. Until Oct. 27. •*ART: THE OTHER WHITE MEAT:* Annual member's show. Nov. 1-17. Silent auction gala and closing reception, Nov. 17. •**FRONT ROOM** *HOT AIR IN EDMONTON:* Presented by M.A.D.E. Until Oct. 27.

JOHNSON GALLERY 7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. The Edmonton Art Club exhibition and sale. Until Nov. 3.

JOHNSON GALLERY 11817-80 St. Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Works by Wendy Risdale, John McMann, Ken Degen and T.W. Lumsden. Plates by Georgia Jarvis. Until Nov. 3.

LATITUDE 53 10137-104 St., 423-5353 Open Tue-Fri 10am-6pm; Sat noon-5pm. *DAVID LoRIVIÈRE-VICIOUS CIRCLES:* Recent work by David LaRivière. A series of images depicting himself as artist/clown. Opening reception THU, Oct. 25, 8pm. Artist's talk SAT, Oct. 27, 8pm. Oct. 25-Nov. 24.

McMULLEN GALLERY University of Alberta Hospital (East entrance, main floor), 8440-112 St., 407-7152. Open Mon-Fri 10am-8pm, Sat-Sun 1-8pm. *BIG AND BRAVE – THE ALBERTA PRINTMAKERS SOCIETY:* Artists were challenged to make prints either using a technique they did not usually use or to work on a larger scale Until Nov. 4.

MILNER ART GALLERY Stanley Milner Library Main Fl. Lobby, Sir Winston Churchill Square. *PICTURE THE WORD: GRAPHIC ART:* Works by Alex Chan showing graphic art as a powerful communications tool. Until Oct. 31. •**Foyer Gallery,** Basement. *PICTURE THE WORK: PHOTOGRAPHY:* Photographs by Terry and Ed Ellis are transformed by graphic artists into communication products. Until Oct. 31.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri 9am-6pm, Sat-Sun 11am-6pm. Student art exhibition Drawings and paintings by children and adult students of Alanna Marie. Until Nov. 9.

PARIS MARKET 10363-104 St. Open Sat Sun 10am-5pm. *ARTS BY MARCE AND MARCE:* Featuring 3 and 4 dimensional paintings by Brenda Marce, and collectible award-winning poetry by Patrick Marce. Until Dec. 22.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. *WIDE OPEN:* Rae Hunter and Seka Owen. Until Nov. 3.

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. *LAND AND WATER:* Solo exhibition of new paintings by Pat Service. Until Nov. 6.

SNAP GALLERY 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. *MERMA* Prints by Mexican artist Erick Beltran. Until Nov. 17.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by Yardley-Jones, Gregg Johnson and Jim Vest. Oil and acrylic paintings by Fassil Tsegaye. Pottery by Blackmore Studios and Noburo Kubo. Art glass available. Artists in the courtyard series continues every weekend.

STRATHCONA PLACE CENTRE 10831 University Ave., 433-5807. Open Mon-Fri 9am-4pm. Landscape paintings by Ruth Holdegard. Until Oct. 31.

THE STUDIO GALLERY 143 Grandin Park Plaza, St. Albert, 460-5990. Open Mon-Fri 10am-6pm; Sat 10am-5pm. *NEIGHBOURHOOD:* Paintings by Bruce Allen. Until Nov. 24.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Pastels, watercolours, acrylic and oil paintings, glass works, ceramics and sculptures by various artists.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Open Tue-Sat 11am-5pm. Recent prairie landscapes by Gregory Hardy Until Nov. 6.

VICTORIA SCHOOL GALLERY 426-3010

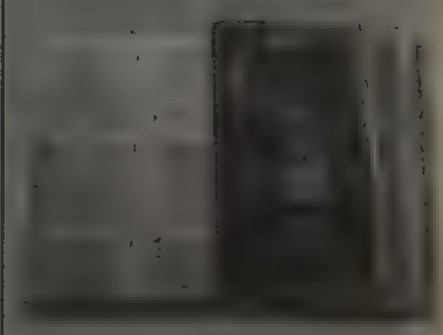
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ARTSWEEKLY

Continued from previous page

Tue-Fri 10am-4pm; Sat 10am-2pm.
2 SURVIVORS: Ten artists who attend- onton high schools. Until Oct. 26.

AL ARTS ALBERTA ASSOCIATION oor Harcourt House, 10215-112 St., 731. *FLESH, BONE AND SPIRIT:* Works oria Belcher, Marjorie Ann Davies and wrance-Ruhl. Until Oct. 31.

T END GALLERY 12308 Jasper 488-4892. Paintings by Allen Sapp. 3-15.

DANCE

RTA BALLET Jubilee Auditorium, -87 Ave., 428-6839, ext., 451-8000. *l of New Works,* a combination of al and contemporary dance from 's emerging and established choreog- rs. Nov. 2-3, 8pm.

N WEBB DANCE COMPANY John L. Theatre, Grant MacEwan College, Place Campus, 497-4416. *Circa:* The Body Tattoo. A celebration of the sen- ces of submission and control. 3, 8pm.

THEATRE

BEAUTY QUEEN OF LEENANE el Rice Theatre, 9828-101A Ave., 426- By Martin McDonagh. A dark come- tale of obsession and dependence a rising star. Nov. 3-Dec. 9.

D ORANGES Stanley A. Milner ry Theatre, 7 Sir Winston Churchill re, 102 Ave., 100 St., 471-1586. nted by Northern Light Theatre. By r Schmidt. In the year 1875, Charles o, an ambitious young barrister, is d dead, poisoned in his London home. e year 2001, frozen in time, the three er suspects meet. They recreate the ts that happened more than a century . Until Nov. 3.

ARET Citadel Shoctor Theatre, 9828- A Ave., 426-4811. Book by Joe eroff. Music by John Kander. Lyrics by Ebb. Musical. Until Oct. 28.

NIVAL OF SOULS Northern Light tre, 471-1586. •Weekend Workshops: 27-28. •Lantern Parade: SUN, Oct. 28. s of the Dark: Costume ball. SAT, Oct. •Horror Film Fest: Nov. 1-3. •Urban Cabaret: Oct 26-27. •Halloween Market: Until Oct. 31. TIX $37 adult, $32 student includes Carnival of Souls pass, *Blood Oranges* and *Kafka's Amerika.*

CHIMPROVI The New Varscona Theatre, 10329-83 Ave., 448-0695. Every Saturday at 11pm Featuring Rapid Fire Theatre's top improvisers.

THE DUCHESS, THE PIRATE, HER FOOL AND HIS BOOTY Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Road, 448-9339. The discovery of a treasure map leads a band of wannabe pirates on a seafaring hunt for Hook-Foot Hannibal's booty. Until Oct. 27.

THE EDGAR ALLAN PROJECT Jekyll and Hyde Pub and Restaraunt, 10610-100 Ave., 435-8542, 420-1757. Presented by Sound and Fury Theatre and CJSR 88.5 FM. A collaboration between musicians and actors celebrating the work of Edgar Allan Poe. Sun, Oct. 28, 8pm. TIX $12 adult, $120 student/senior @ TIX on the Square.

AN ENEMY OF THE PEOPLE Citadel Maclab Theatre, 9828-101A Ave., 426-4811. By Henrik Ibsen. Adapted by David Young. When a town's water becomes deadly, truth is the first casualty. Until Nov. 11.

FLOWERS Studio Theatre, Timms Centre for the Arts, U of A Campus, 112 St., 87 Ave., 492-2495. By Deborah Porter. Based on the lives of the Dionne quintuplets. Nov. 1-10, 8pm. Matinee 12:30pm on the second Thu of each run.

FOR THE PLEASURE OF SEEING HER AGAIN The Roxy, 10708-124 St., 453-2440. Presented by Theatre Network. By Michel Tremblay. Translated by Linda Gaboriau. Nana, Tremblay's mother, knows how to guilt-ride her son, gossip over neighbours and relatives and invent history. Tremblay looks back on their life together. Until Oct. 28.

THE HOBBIT The Arts Barns, 10330-84 Ave., 448-9000. Presented by Fringe Theatre for Young People and Western Canada Theatre. By J.R.R. Tolkien, adapted by Kim Selody. A magical tale with dwarves, elves, trolls, goblins and Smaug the dragon. Until Nov. 11; Thu-Sat 7pm; Sat-Sun 2pm. TIX $21 adult, $18 student/senior, $16 kid.

THE LEGEND OF THE DRAGON FLAGON Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Road, 448-9339. When a mysterious stranger brings a magic gift to the mysterious kingdom of Arborum everything turns into chaos. Nov. 2-Jan. 26.

THE LONE STRANGER RIDES AGAIN! Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. A fiery Harley with the speed of light and a cloud of dust, it's the Lone Stranger. Descended from the original Lone Ranger with her faithful East Indian companion Toronto. Until Nov. 4.

MAGPIE 3rd Fl. Edmonton Centre, 10205-101 St., 463-4237, 420-1758. Presented by Jagged Edge Lunchbox Theatre. By Katherine Koller. Music by Aaron Gervais. Magpie is a parolee surveillance officer who keeps her eyes on the boy in the basement. This time it's Reggie, who's been convicted of sexual assault and murder. Until Oct. 27. Tue-Fri 12:10-1pm; Sat 8pm. TIX $8 adult, $7 senior @ door or TIX on the Square.

A MEDIEVAL FEAST The Celtic Hall, Golfdome, 10104-32 Ave., 430-3663. Dinner theatre. An interactive event with music, theatre, Irish dancers and jugglers. Every second Friday.

MORGAN'S JOURNEY •Horizon Stage, 1001 Calahoo Rd., 962-8995 and •Arden Theatre, 5 St. Anne St., St. Albert, 459-1542. Presented by Roseneath Theatre. An exploration of childhood. Morgan the Clown learns through magic, music, and humour the true meaning of friendship •Horizon Stage Sat, Nov. 3, 3pm; free pre-show at 2pm. TIX $8 performance; $5 workshop. •Arden Theatre, Sun, Nov. 4, 2pm. Free pre-show entertainment starting at 1:20pm. Post-show reception with complimentary juice and goodies. Meet your favorite artist for an autograph. Family Series Package Price: $35 adults, $25 children 12 and under.

NUNSENSE Festival Place, 100 Festival Way, Sherwood Park, 420-1757, 449-3378. A musical comedy. Presented by Holier than Thou Productions. Suitable for all ages. Sun, Oct. 28, 7:30pm.

OFFICE HOURS Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. Until Nov. 4. TIX $34-$69.

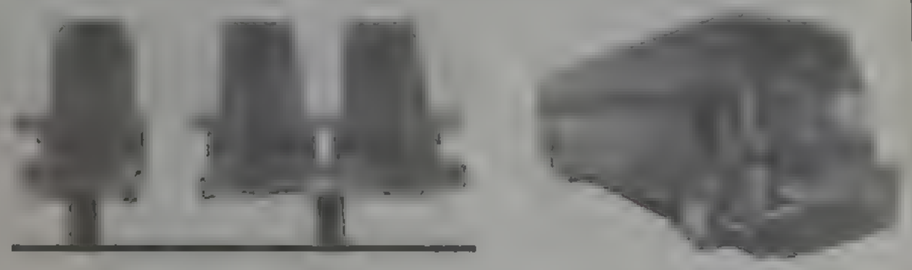
ON THE BANKS OF THE NUT The Varscona Theatre, 433-3399, voice box #2. By Sewart Lemoine. Norine Cuthbert, a resourceful temp, finds herself assigned to the office of Federal Talent Agent Pinkerton Sprague. The two find themselves in Nut River. Nov. 1-17. Tue-Sat, 8pm; Sat matinee, 2pm. TIX $15, $12 student/seniors/equity. Tue evening, Sat matinee pay-what-you-can; Fri, Nov. 2 two-for-one night.

THEATRESPORTS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

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DISPLAYS/MUSEUMS

CLOTHING AND TEXTILES COLLECTION Department of Human Ecology, U of A, 492-2528. Garments that help athletes break records. Examples of sportswear from the last century are compared to the latest innovations in high-performance athletic wear. Until Oct. 31. •Rm. 1-10 Human Ecology Building. *HAUNTING HATS AND HABERDASHERY:* Wild and wonderful hats. Make a hat from history out of recycled materials. Sun, Oct. 28, noon-4pm.

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX $5.75 adult; $4.50 senior; free to kids under 4.

JOHN JANZEN NATURE CENTRE Fox Drive, Whitemud Drive, 496-2939. Open weekdays 9am-4pm, weekends/hols 1-4pm. •Weekend Adventures, drop-in activities 1-4pm weekends and holidays. •Animals as Architects: Interactive display for all ages.

McKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat, 10am-5pm; Sun, 1-5pm. *BEYOND THE WEB:* The mysterious world of spiders. Until Nov. 30. **•DISCOVERY ROOM:** An interactive educational venue dedicated to children and families. Hear birdcalls, examine the minerals in the mine, watch live frogs, interact and play Predator-the foodchain game. Suggested donation $2. Beginners photographs, Nov. 8. Advanced books and paper. Nov. 15. Beginners workshops $20 each or $65 for four. Advanced workshops $25 each. Pre-register.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri, 9am-6pm; Sat-Sun, 11am-6pm. *•HAPPY 25TH:* Show pyramid display back to the original pyramids of ancient Egypt. Until Nov. 18. *•EGYPTIAN CLAY TILES:* Legacy craft activity every Sunday, 1-4pm. Tiles activity with an Egyptian theme. Until Nov. 11. TIX $5 adult, $4 senior/youth/student, $2.50 kid, $15 family.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, www.pma.edmonton.ab.ca, 453-9131. Open daily 9am-5pm. *•THE CHINESE EMPERORS' COLLECTION: QING DYNASTY:* Rare artifacts used by the Imperial Family and Imperial Court of the Qing Dynasty. Examples of garments, carved jade, silk embroidery and lacquer utensils. Until Jan. 4, 2002. **•SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. **•TREASURES OF THE EARTH:** Geology collection. Permanent exhibit. **•THE HABITAT GALLERY:** Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. **•THE NATURAL HISTORY GALLERY:** *•BUG ROOM:* Live invertebrate display. Permanent. *•THE BIRD GALLERY:* Mounted birds. Permanent. •Admission $8 adult; $6.50 senior; $4 youth (7-17 yrs.); free kids 6 and under; $20 family (2 adults and kids). Tuesdays half price.

REYNOLDS ALBERTA MUSEUM 2km West of Wetaskiwin, Hwy 13, 361-1351. Open daily. *•THE SPIRIT OF THE MACHINE:* A collection of vehicles, aircraft, tractors and industrial machines. A tribute to mechanical genius. Enjoy the display galleries, observe museum-quality restoration in progress, or take a guided tour of hundreds of "diamonds in the rust" in the warehouse.

RUTHERFORD HOUSE 11153 Saskatchewan Drive, U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities. TIX $3 adult, $2 senior/youth, $8 family, kids 6 and under free.

UKRAINIAN CULTURAL HERITAGE VILLAGE Hwy 16, 25 minutes East of the city, 662-3640. Labour Day to Thanksgiving weekend daily 10am-4pm. Churches, homesteads and rural town buildings showing Ukrainian settlement in Alberta from 1890-1930. TIX $6.50 adult, $3 youth 7-17 yrs., $5.50 senior, free for children 6 and under, $15 family. Group rates available.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm): Pre-school storytime. Until Dec. 13. •Every TUE (7pm): Pre-school storytime, 3-5 yrs. Until Nov. 6. pre-register. SAT 3 (2pm): Storybook bingo, 3-12 yrs.

CANADIAN NATIVE FRIENDSHIP CENTRE 11205-101 St., 479-1999. •Every SAT (11am-1pm): Kids arts and crafts and recreation, all ages. Free. Pre-register. •Every SAT (2-4pm): XBR Breakdancing. Free. •Every SUN (2-4pm): Metis dance lessons, all ages. Free. SUN 28 (1-4pm): Children's Halloween Party. Free. FRI 2 (6-9pm): Youth talent show. (9-12): Much Music theme dance. TIX $5 adult, $3 10-17 yrs.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every THU (10:15-10:45am): Storytime, 3-5 yrs. Oct. 25-Nov. 22. SAT 27 (2pm): Things that go bump in the library, 5-9 yrs.

CASTLEDOWNS YMCA 11510-153 Ave., 476-9622. Programs for kids aged 6-12 years. Floor hockey, cooking, running, computer and drama programs.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. Saturday classes for Kids and Youth. SAT 27 (2:30pm): Reading by Dennis Lee, author of *Alligator Pie*. Free.

EDMONTON CHINESE COMMUNITY SERVICES CENTRE 429-3111. Asian-Canadian Youth Team, 11-16 yrs. Meets for two Saturday activities each month. Recreational, volunteer, fundraising opportunities. Workshops and discussions on various youth topics. Various locations. Until March 2002.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. •Every TUE (10:15am and 2pm): Pre-school fun time, 3-5 yrs. Until Oct. 30. Pre-register. •Every THU (10:15am): Totally twos. Nov. 1-Dec. 6. Pre-register. SAT 27 (2pm): A haunted Halloween, 3-8 yrs. Pre-register.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. •Every TUE (10:15am): Time for twos. Until Nov. 20. Pre-register. •Every WED (10:15am): Storytime, 3-5 yrs. Until Nov. 21. Pre-register. SAT 27 (2pm): Halloween hoopla. Pre-register.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. •Every TUE (10:15am): Baby laptime, 1-2 yrs. Pre-register. Until Nov. 6. •Every WED (1pm): Pre-school storytime, 3+ yrs. Until Nov. 7. Pre-register. •Every WED (2pm): Pre-school storytime, 4-5 yrs. Until Nov. 7. Pre-register. •Every THU (10:15am); Pre-school storytime, 3-5 yrs. Until Nov. 8. Pre-register. SAT 27 (2pm): Halloween Hoopla: Spooky family storytime. All ages. Pre-register.

LESSARD LIBRARY 6104-172 St., 496-1871. •Every THU (10am): Time for Twos. Until Nov. 22. Pre-register. •Every TUE and WED (10am); THU (7pm): Pre-school storytime, 3-5 yrs. Until Dec. 13.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every MON (10:30-10:50am): Baby laptime–walking, birth-23 months. Until Nov. 5. Pre-register. •Every TUE (10:15-10:45am): Now-That-I'm-Three storytime, 3 yrs. Until Dec. 11. Drop-in. •Every TUE (2-2:30pm): Pre-school storytime, 4-5 yrs. Until Dec. 11. Drop-in. SAT 27 (10-10:30am trading time; 10:30-11am program time): Junior Stamp Club: Myths and legends.

THE MARS HILL CENTRE 402-10314-82 Ave., 435-0202. •Every THU (7-8pm): Rainbows for God's children. 14-week program that helps kids face the changes and loss that comes with loss of a parent, sibling or significant person in their lives. Pre-register. Free.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every TUE (10:15-10:45am): Pre-school storytime, 3-5 yrs. Pre-register. Until Nov. 27. •Every WED (2:15-2:45pm): Pre-school storytime, 3-5 yrs. Pre-register. Until Nov. 28. SAT 27 (2pm): Goggle-eyed, greeny, hairy monster, 5+ yrs. All ages. SAT 3 (2pm): Abracadabra, 5+ yrs. Drop-in.

PENNY McKEE LIBRARY Abbottsfield Mall, 3210-118 Ave., 496-7839. SAT 27 (2pm): Halloween hoopla.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. TUE 30 (1:30-2:30pm): Start parent and pre-shooler program: Happy Halloween. $5/child. SUN 3 (1-4pm): Art-Ventures: Tie dye bandanas, 5-12 yrs. $2/child.

RIVERBEND LIBRARY 460 Riverbend Square, Rabbit Hill Rd., Terwillegar Drive, 944-5311. •Every TUE (10:30am) and WED (2pm): Storytime, 3-5 yrs. Until Dec. 18. Drop-in. •Every FRI (10:30am): Totally twos. •Every THU (7pm): Pyjama storytime for families. Until Dec. 20. Pre-register. •Every THU (10:30am): Fun for ones, 1-2 months. Pre-register. •Every FRI (10:30am): Totally twos. Until Nov. 30. Pre-register. SAT 27 (2pm): Halloween happening. 5+ yrs. Pre-register.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Every WED (10:15-10:45am): Family storytime. Until Dec. 12. Drop-in. •Every WED (2:15-2:45pm): Pre-school storytime, 3-5 yrs. Drop-in. Until Dec. 12. SAT 27 (2pm): It's Halloween. SAT 27 (10-10:30am trading time; 10:30-11am program time): Junior Stamp Club: Myths and legends.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Pre-register. SAT 27 (2pm): More macabre madness, 5-12 yrs. Pre-register. SAT 3 (2pm): Trooper to the rescue, 5-12 yrs. Pre-register.

STANLEY A. MILNER LIBRARY 7 St. Winston Churchill Square, 496-7000 •Every SAT (10am): Research Central, 9-12 yrs. Until Nov. 24. Pre-register. •Every SUN (2pm): Children's storytime, 2+ yrs. Until Dec. 9.

STRATHCONA LIBRARY 8331-104 St., 496-1828. •Every FRI (10:30am): Time for twos. Until Oct. 26. Pre-register. •Every THU (10:30am): Strathcona storytime, 3-5 yrs. Until Oct. 30. Pre-register. SAT 27 (2pm): Ghoulish ghosts and galloping goblins, 3-12 yrs. Pre-register. SAT 3 (2pm): *And visions of sugarplums danced in their heads*, all ages. Pre-register.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every TUE (10:30am): Baby laptime, 1-2 yrs. Until Oct. 30. Pre-register. •Every WED (10:30am and 2:30pm): Pre-school storytime, 3-5 yrs. Until Oct. 31. Pre-register. •Every THU (10:30 and 11:15am): Time for twos. Until Nov. 1. SAT 27 (2pm): Welcome to da house of Woo. Pre-register.

YMCA Castledowns YMCA, and William Lutsky YMCA, 476-9622. FRI 26 (7-10pm): Jr. High Halloween Dance. Free for YMCA member, $3 guest. Must bring picture ID

LECTURES/MEETINGS

THE ARTHRITIS SOCIETY 424-1740.

SEE NEXT PAGE



EVENTSWEEKLY

Continued from previous page

D 31: Seminar on taking control rthritis.

APILANO LIBRARY 201 Capilano Mall, Ave., 50 St., 496-1802. MON 29 (7pm): erything you wanted to know about mputers. Session 1. TUE 30 (7pm): erything you wanted to know about mputers. Session 2.

TY HALL 437-6802. •Every Tues (7pm): ndlelight vigil for peace. Organized by monton World Peace.

MMUNITY SHAMANIC DRUMMING D HEALING CIRCLE 736-3780, 951-24, 439-0631. Learn Shamanic journey-g. Meet your power animals and guides.

HE COUNCIL OF CANADIANS The pri Centre, 3310-50 Ave., Red Deer, 800-387-7177. FRI 26-SAT 28: The uncil of Canadians 16th annual general eeting and conference *From Resistance Transformation: The Citizens' Agenda.* eakers, discussion panels, workshops. blic forum with Maude Barlow and ief Art Manuel.

NERGY AWARENESS WEEK 484-0476. T 27 (noon-4pm): Edmonton's Second nual Eco-Solar Home Tour. Free.

HE IMPROVISED NETWORK (T.I.N.) cond Fiddle Books, 10918-88 Ave., 988-42. •Every MON (7:30pm): atherings/performances for the vancement of creative music.

HE MARS HILL CENTRE 402-10314-82 e., 435-0202. Recovery groups: The unded heart and men's group (adult rvivors of childhood abuse), Dance thera-, Boundaries, Recovery from loss, Healing r damaged emotions.

ILL WOODS LIBRARY Mill Woods wn Centre, 2331-66 St., 496-1818. very FRI (1-4:30pm): Bridge players. Until c. 21. Drop-in.

PPORTUNITIES UNLIMITED NET-ORKING GROUP Edmonton Chamber Commerce, 600, 10123-99 St. (use west or of building), 426-4620. FRI 26 (6:45-30am): Speaker Michael Sutton presents *derstanding TV Advertising. How It Works d Why It Works.* $2. Everyone welcome. RI 2 (6:45-8:30am): Speaker Wayne Taylor esents *Lifestyle Retirement Planning, The w Wave.* $2. Everyone welcome.

UBLIC MEETING Griesback School, 315-102A St., 496-6171. THU 1 (4-pm): Open house to discuss the revised iesbach Neighbourhood Area Structure ans. (7pm): Presentation.

NIVERSITY OF ALBERTA •Humanities entre, Rm. 2-12. THU 25 (3:30pm): ecture presented by Dr. Michael unningham: *Icons and Dogma: Early orean Buddhist Art.* •Education North, m. 2-115, 492-9136. THU 30 (7-8:30pm): *the Face of War: International Aid and the nited Nations–The Quiet Combatants,* a ublic forum featuring Andy Knight and arcey Zelko.

WASKAHEGAN TRAIL ASSOCIATION WTA) Southgate Mall, •SE corner, 11 St., Whitemud Dr., 456-1146. SUN 28 10am): Free guided hike at South Coal ake, approx. 10 km. Bring lunch and everage.

WESTEND TOASTMASTERS 10451-170 2, 2nd Fl. Boardroom, 472-4911. •Every UE (7-9pm): Communication, personal rowth and leadership, weekly meetings.

LITERARY EVENTS

THE ARTS BARNS TransAlta Stage, 10330-84 Ave., 488-2005. SUN 28 7:30pm): Greenwoods presents mystery riter Ian Rankin. TIX $5.

BACKROOM VODKA BAR Upstairs, 10324-82 Ave., 490-1414. •Every UE (7:30pm): Peace talks, poetry pen stage with the Raving Poets Band. Oct. 30-Dec. 4.

GREENWOODS BOOKSHOPPE 10355 Whyte Ave., 439-2005. THU 1 (7pm): Gail elgason reads from her novel *Swimming nto Darkness.* Free.

MACDONALD HOTEL 492-3662. MON 29 (7:30-9pm): Launch of *From Rupert's and to Canada,* a book of essays in honour f the late Dr. John Foster. Lecturer Dr. rian Evans speaks on *Quon Koy: Growing p Chinese in Alberta Before WWII.*

ORLANDO BOOKS Bloomsbury Room, 10123 Whyte Ave., 432-7633. THU 25 7:30pm): Joan Johannson reads from her ew book, *Discovering the Bright Warriors: onfessions of a Social Activist.* FRI 26 7:30pm): Gerald Hill reads from his new ook, *The Man From Saskatchewan.*

STANLEY MILNER LIBRARY THU 25 7:30pm): Paul Hellyer speaks on his new ook, *Goodbye Canada.* Why is Canada being sold to foreigners for 64 cents on the dollar? Why do people in parts of the world dislike the U.S.A.? Why is Canada facing another recession?

UNIVERSITY OF ALBERTA FACULTY CLUB 439-2005, 488-2665. THU 25 (7:30pm): Greenwoods Bookshoppe presents Rudy Wiebe, author of *Sweeter Than All the World.* TIX $5.

LIVE COMEDY

COMEDY FACTORY 3414 Calgary Tr. N., 469-4999. THU 25-SAT 27: MC, comedian/impressionist Roger Peltz and the Factory Improv Players. THU 1-SAT 3: MC, comedian/impressionist Roger Peltz and the Factory Improv Players.

SPECIAL EVENTS

ALBERTA FOUNDATION FOR DIABETES RESEARCH Sheraton Grande Hotel, 10235-101 St., 447-2643. SAT 3: Greek masquerade ball and auction with host Mark Scholz. TIX $125.

CARNIVAL EX LIBRIS Westin Hotel, 10135-100 St., 496-7046. SAT 3: Gala, dinner, silent auction and music. Fundraiser for the Edmonton Public Library. TIX $125.

CENTRAL LIONS SENIORS CENTRE 11113-113 St., 475-8498. SAT 27 (7pm door): Twilite Tyme Revue's production *We're Going Places.* TIX $10 @ door.

EDMONTON GHOST TOURS In front of the rescuer statue next to the Walterdale Playhouse, 10322-83 Ave., 469-3187. A theatrical exploration of the ghostly and unknown. Mon-Thu, 7pm. Until Oct. 31. TIX $5.

JUBILEE AUDITORIUM 11455-87 Ave., 433-9739. SUN 28 (10am-4pm): Junior League of Edmonton Christmas Craft Fair. TIX $5 @ door, children under 12 free.

PRINCESS II 10337-82 Ave., 474-6058. THU 30 (6:30pm door): *Rhythm of the Streets,* a documentary by Bill Moore-Kilgannon. TIX $10 @ door.

THE SUPPORT NETWORK Hotel Macdonald, Empire Ballroom, 482-0198. THU 25 (7:30am): 19th Annual Spirit Lifter Breakfast. Speaker Dr. Michael Percy. TIX $65 each.

UNIVERSITY OF ALBERTA 2nd Fl., Fine Arts Building, in front of Studio 27. FRI 2 (11:30am-2pm): World music sampler–*One World After All.*

VICTORIA SCHOOL OF PERFORMING AND VISUAL ARTS Eva O. Howard Theatre, 10210-108 Ave. (Kingsway Ave. entrance), 905-8159. THU 25 (7pm): *Support From the Heart,* a docu-drama video about immigrant-refugee families and the Multicultural Health Brokers. •426-3010. FRI 26 (7pm): MediaFest 2001: A showcase of video productions. TIX $5 adult, $3 youth/senior.

WORKSHOPS

BRAHMA KUMARIS MEDITATION CENTRE 207, 10132-105 St., 425-1050. Learn the art of Raja Yoga meditation. Pre-register. Free.

CENTRE FOR SPIRITUAL AWARENESS 7621-101 Ave., 469-1909. SAT 28 (9:30am-3:30pm): Singing workshop with Patty Shortreed. $79.

THE DANCE OF LIFE 9675-102A Ave., 425-6628. Every Thu (8-9:30pm): Free moving meditation. Pre-register.

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 487-2064. •Willow dining room tabel. Oct. 26-28. $116. •Cattail coil basketry. Oct. 27. $42. •Wheat weaving (beginner). Oct. 27. $42. •987-2064. Slide lecture Japanese gardens. Oct. 31. •Willow basketry (melon potato basket). Oct. 28. $58. •Willow art–Creating your own art forms. Nov. 2-3. $64. •Woven willow birdhouse. Nov. 3. $58. •Magical willow Christmas lanterns. Nov. 4. $42. •Inukshuks for gardens (stone cairns). Nov. 4. $55.

EDMONTON SHAMBHALA CENTRE 207, 10110-124 St., 489-0707 (days), 465-2834 (evenings weekends). •Every FRI (7:30pm): Buddhist meditation class. Suggested donation $10.

GRANT MACEWAN COLLEGE •City Centre Campus, 497-4301. •Open house, Sat, Nov. 3, 10am-4pm. •Jasper Place Campus, 10045-156 St., 497-4336. •Macromedia Flash Level I. Nov. 3-4. •497-4303. Arts Outreach Trip to New Orleans. Nov. 11-18. $1895. •Tango and Samba. Nov. 3.

RATCHADHAM TEMPLE 12520-135 Ave., 489-7754. Free meditation instructor course. A new meditation approach for all people. Mon-Fri, 7-9:30pm until Oct. Pre-register.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Adults and kids art classes, professional instruction, with small class sizes.

ROCKIE HOROSCOPE

By ROCKIE GARDINER

ARIES (Mar 20-Apr 19): A more humanistic attitude, the sudden desire to share with the group, a growing fascination with astrology or, failing that, astronomy. Any and all of the above can happen while your Mars ruler travels through Aquarius, the sign ruling the heavens, the sciences and the associations that individuals flock to. But it's only for six weeks, so if you lose interest in meetings or feel a need for a higher authority than the leader of the pack, be patient. Another mindset arrives on December 8 when Mars moves on to pious Pisces.

TAURUS (Apr 20-May 20): The Bull is very much in demand right now, so unless you're feeling particularly social, let the machine pick up. You'll value your privacy when Venus snuggles up to an available Scorpio on Friday. Any older person, especially a Capricorn or Gemini, has something valuable to offer during Venus's rewarding trine to Saturn. Generosity of spirit and cash from Cancer and Sagittarius, but hanging with them can also be devilish good fun. A radical change, more than costume or cosmetics, at the Taurus full moon at Halloween.

GEMINI (May 21-June 20): You've been holding it together long enough. This weekend is an excellent time to shake loose, step out on the town and satisfy your hunger for romance. Fortunately, lucky Jupiter encourages you to be generous in mind and spirit and spend a few bucks. Lovable Venus, close enough to kiss your Mercury ruler, is radiating enough charm to make you feel as adorable as you look. The magic spell the planets of good fortune cast extends past Halloween. Take advantage of the break you're being given; you deserve it.

CANCER (June 21-July 22): Crabs don't respond well to blatant manipulation, so when you're being pressured by someone at home, even a sociable neighbour, to do what you'd rather not, you usually scurry off. However, with gigantic Jupiter in your sign, calling attention to your best intentions and magnifying your every move, forget about the disappearing act. Especially in light of a rare blue moon for Halloween, the second full moon of the month. Because your moon ruler is exalted in Taurus, you should be at your best as well.

LEO (July 23-Aug 22): Count on your sun ruler to make contact with imaginative Neptune in time for a dramatic Halloween makeover. The motivating square is exact on Monday, but your willingness to suspend disbelief, pile on the greasepaint and convince yourself that you look glamourous is already at work. Fantasies, even foolish ones, have a way of materializing this time of year; you don't have to wait until the full moon on Wednesday to reveal a streak of black humour or unleash the beast within.

VIRGO (Aug 23-Sept 22): This year your holiday shopping season could begin at Halloween, not Thanksgiving. Blame Venus, the planet of good taste, for draping herself on the arm of your Mercury ruler and shlepping the god of commerce through piles of catalogues and, urban legend e-mail aside, the malls. As long as these planets are cruising through your Libra money house, you'll want to acquire items that please the senses (Venus) and make sense in your Mercury-driven system of values. Feeling extravagant? Blame generous Jupiter for suggesting you extend your credit line.

LIBRA (Sept 23-Oct 22): You or your boss's good name, and perhaps the reputation of the entire family, is being promoted by magnanimous Jupiter in your midheaven. While the planet of prosperity and philosophy reaches out to your Venus ruler, you'll be more popular than ever. And since Mercury is currently so close to Venus, you'll also find yourself more eloquent and willing to speak your mind. Now that Mercury in your sign is moving forward again, writers can sign book deals; everyone else should wait until the election is over. Big surprise at Halloween.

SCORPIO (Oct 23-Nov 21): Forget the trick-or-treaters–it could get pretty weird in your neighbourhood even without little monsters invading your street. The guy next door can space out or go all-out with scary sights and spooky sounds. If you're an October Scorpio, you may enjoy the attention you'll get at Halloween, when the Taurus-Scorpio full moon shines its light on your partnership. Which half of your team is going as the horse's ass? However, November babies are liable to pass on the entire event, preferring to make magic in the bedroom to any impression you might make on the public.

SAGITTARIUS (Nov 22-Dec 21): Friendship and family financial matters come together through no fault of your own. Perhaps a persuasive member of your extended family makes an offer you can't refuse. Whatever you're attracted to this weekend tends to be expensive, but what the hell. Life is short. You're due for a pleasant surprise in your immediate environment at Halloween, so if a standoffish neighbor is suddenly friendly, accept the overture graciously. Just because it's Scorpio and the moon is blue and all those witches are casting spells doesn't mean you should be suspicious.

CAPRICORN (Dec 22-Jan 20): Once again, you're off the hook. A protective partner can shield you from the many diversions offered this week–or, if you both agree to indulge in what should be pleasurable pastimes, foot the bill. You could have fewer responsibilities than usual, so lay back and let co-workers or the hired help handle the brunt of the chores. This full moon sheds light on where you came from and where you're going, real estate and relocation. As Uranus in your money house changes direction, a financial situation may suddenly turn around too.

AQUARIUS (Jan 21-Feb 18): You could become the centre of the storm that blows in while the sun challenges idealistic Neptune in your sign. Nothing particularly noxious, but one of your "isms" might piss off the powers that be–or maybe, to suspicious minds, you look fishy. On the other hand, you'll be very popular with literate, fair-minded people. One aspect of your personal life that can change occurs as your Uranus ruler turns direct, after five month retrograde, on Tuesday. Coming out of what closet, wearing which outfit?

PISCES (Feb 19-Mar 19): You might feel you're being tested while the security-minded Scorpio sun squares your "don't fence me in" Neptune ruler. That particular push won't come to shove until Mars enters the picture next week. But don't dismiss the vibes you get this weekend or the artistic challenge that arises with the square. The full moon at Halloween may bring a financial matter to a head; if you've been lusting after a thing of beauty, the appreciative Taurus full moon would be an excellent time to satisfy this desire.

volunteers

AFGHANISTAN HUMANITARIAN ASSISTANCE The Islamic Family and Social Services Association (IFSSA) are making an appeal to Edmontonians to donate blankets to send to Afghanistan to help the Afghan Refugees through the cold winter. Blankets can be donated to the IFSSA office. Ph 430-9220.

na1025

Fifty3, the magazine of Latitude 53 Society of Artists is seeking writers. Previous writing about visual culture is not a pre-requisite, however a keen interest in contemporary issues influencing visual culture is vital. Contact the Communications Co-ordiator at Latitude 53 for info 423-5353 or fifty3@latitude53.org

na1018

Northern Light Theatre's *Carnival of Souls* (Oct. 23-Nov. 3), a theatrical Halloween festival is looking for a few good souls. If you are interested in volunteering for *Carnival of Souls* Ph Michelle at Northern Light Theatre 471-1586.

na1004

THE SUPPORT NETWORK
Want to get some really important phone calls? Volunteer for Edmonton's 24-hour Distress Line Training starts in November. For more info call 482-0198.

na1018

Teach an adult to read and share a legacy of literacy.
Literacy tutor training coing up on Nov. 15, 16 and 17. Volunteer at P.A.L.S. - Project Adult Literacy Society 424-5514.

na1004

U of A's Studio Theatre needs Volunteer Ushers.
See Studio shows for free!
Call Heather at 492-8710 for more info.

na1004

Volunteers needed to protect wildlife and wilderness. Canadian Parks and Wilderness Society (CPAWS) is recruiting people to help with our Chinchaga wilderness campaign to protect woodland caribou. Help staff caribou display, collect petitions, membership support and other office tasks. Please contact Jill at 432 0967 or jill-sturdy@cpaws-edmonton.org

na1004

Need to expand your writing portfolio?
Youthful e-zine is looking for youthful writers. Email eva@youthone.com for more info.

na1004

Help keep the music alive!
Cantilena Consort Society,
supporting vocal chamber music in Edmonton, needs volunteers for promotion, fundraising (such as book sales and silent auctions) and our education program. One or two hours per week can make a difference.
Call Timothy at 424 3685.

na1004

Do you have experience working with seniors?
Seniors in your community need your help now! The Association of Adult Day Support Programs is a non-profit organization that provides seniors with a structured, recreational and educational day program. Use your skills wisely by helping those in need! Call Patti at 434-4747.

na1004

The Media, Art and Design Exposed in Edmonton Society is looking for volunteers to help with art and design orientated events including lectures, design competitions, exhibitions, film nights, etc. Opportunities to meet and socialize with artists, designers, architects and other professionals in the arts community. Call 288-5575 for more info. Next meeting: Wed, October 10, 6pm at Manasc Isaac Architects office, 10248 106 St.

na1004

Food Not Bombs
Local anti-poverty group
Ph 988-3699.
Foodnotbombs.iscool.net

IS DRINKING A PROBLEM? A.A. CAN HELP! 424-5900

SUPPORT YOUR LOCAL FOOD BANK





Classifieds

Deadline for classified advertising is 12 noon the Tuesday before publication

FREE•FREE•FREE•FREE•FREE
ARTIST/NON PROFIT CLASSIFIEDS
Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words **FREE**, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for four weeks, if you require an ad to be renewed or cancelled please phone or fax the Classified department. Please, fax your ad to **426-2889**, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. **Deadline is noon the Tuesday before publication.** Placement will depend upon available space.

artists to artists

VISUALEYEZ: a festival of performance and time-based work. The third annual VISUALEYEZ, May 23-31, 2002, will be presented in various sites throughout Edmonton. Call for submissions. **Deadline is Nov. 2.** For info. ph 780-423-5353 or http:// www.latitude53.org
na1011

SINGERS wanted! Sherard Musical Theatre is looking for people of all ages and skill levels who want to sing and play in our 2002 main stage show, *Gondoliers*. General casting call on **Nov. 3**, at Festival Place, Sherwood Park, 10am-1pm. No auditions needed. For info contact www.sherard.ca or 467-8478.
na1002

DIRECTOR wanted! Sherard Musical Theatre is looking for a person to direct our 2002 main stage show, *Gondoliers*. This is a volunteer position. Contact www.sherard.ca or 467-8478.
na1020

MUSICAL DIRECTOR wanted! Sherard Musical Theatre is looking for a person to provide musical direction for our 2002 main stage show, *Gondoliers*. Duties include rehearsing and leading a small orchestra in live performance as well as consulting on musical matters. This is a volunteer position. Contact www.sherard.ca or 467-8478.
na1025

"Girl Next Door" MODELS WANTED to collaborate with artist for Fine-Art photography projects. Females only, 18 plus years, some nudity required. Call Doug for info. at: 970-4772.
na1018

Auditions Oct. 26-28: Image Theatre presents the zany cabaret musical "Cocktails for Two Hundred." Require 1F and 1M, 30s-40s. Bookings 454-8606.
na1008

artists to artists

Jubilations Dinner Theatre will be holding general auditions **Tuesday, Nov. 6.** For more info call 484-2424.
na1011

LOOKING FOR MALE ACTORS BETWEEN 17-21 for short war film. Please call 489-7283 for auditions.
na1011

Actors + Actress needed
desperately for TV and film work.
No eXp. necessary 1-877-392-6649.
VW0906-1025 (8wks)

Rated #1 way to get into movies
www.casting-call.net
Now has offices in Edmonton.
Call 1-877-392-6649.
VW0906-1025 (8wks)

Full Moon Entertainment Theatrical Productions is now casting for this season. Call 405-1838.
na1011

musicians

Local bands and musicians: The Edmonton Public Library wants to buy your CD. By adding your CD to the Library's collection, you can help to publicize your act to the music-buying public. Info contact Lloyd, llitke@publib.edmonton.ab.ca.
na1004

Wanted: Drummer to help re-build ***Broken Nose.*** Only the driven and talented need apply. Ph B.N.H.Q. 435-4429.
na1025

Original metal band **needs a dedicated singer** with deep growl. If you don't have a deep growl and a strong voice don't call. Must have a pro attitude and be available to jam 3+ nights a week. 4-piece band has studio space downtown. Serious inquiries only. Call 919-8869.
na1025

Need male lead singer, 24-28 yrs. Need not have exp. Mostly covers now but originals later. Infl: Rage, Tool, Chili Peppers... 434-1499.
na1025

Wanted: experienced female back-up singer required for top 40 country/rock group. Call Tracy 780-525-8212.
na1025

Musicians Obsessed with Superheroes! Guitarist and bassist are **looking for drummer and other musicians** interested in making thematic music in eclectic band. e-m: thegreendragon@canada.com for infl. and other info.
na1025

Homegrown.com
If you are an unsigned artist visit our website.
na1018

Needed for Nov. 15-18 gig. Sax player who can double on another instrument ie. keys, guitar. Darren 461-2841.
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Tired of waiting for those other two people to fall out of the sky. e-m: Kindaer@msn.com
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F.U.PRODUCTIONS/DEFTHREAT RECORDS
taking submissions for bookings/management.
Call or send press pack/demos to:
BOX 15, SITE 3 R.R 1 CHEADLE, AB, T1P-1Y2.
Recording/rehearsal Studio and P.A. Rentals call (403)852-5331.
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Keyboard player to replace classical pianist wanted for progressive heavy pop-punkish project. Own equipment a must. Writing skills an asset. Recording and live shows guaranteed. Infl. are many and varied: Ben Folds, Cake, Strung Out, Radiohead, bring yours. All genders welcome. Ph Darren or Shawn @ 426-4210.
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Experienced power rock trio **looking for lead vocalist** with songwriting and performing skills. Call Don 454-526.
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Guitar and bass player **seek drummer and vocalist** for heavy project. Must have the ability to learn covers and create original music. Call Dan at 425-3231.
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Guitar player looking to join blues/rock band. Call evenings Todd 483-1567.
na1011

Lead singer urgently required for gigging rock cover band. Must have stage presence, charisma and attitude. Versatility in all styles and range essential. Call 975-2588.
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Final Offence, a professional hard rock band **seeks exp. singer/songwriter** for original/cover band. Ages 25-35. Call Jeff 469-5201 or Michael 449-5425. Serious seekers only.
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Wanted: Drummer and bass player for original band. Infl: Meat Puppets, Grapes of Wrath, The Band. Contact Shane 452-4101.
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employment

TRAVEL-teach English: Job Guarantee. 5 day/40 hr. Nov. 21-25. TESOL teacher cert. course (or by corresp.) FREE info pack 1-888-270-2941. www.canadianglobal.net
RL0725- (ongoing)

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VW

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help wanted

A fine art prepator/shipper receiver at commercial gallery. Apply with resume, 10332-124 St.
VW1025

General Manager
Free Will Players, producers of the River City Shakespeare Festival, are currently accepting applications for the position of General Manager. Interested applicants should forward their c.v. and letter of interest by fax or mail to: Search Committee, Free Will Players, #618, Sir Winston Churchill Square, Edmonton, Alberta. T5J 2V5. Fax: 426-3248.
VW 1025-1101

Experienced IT Sales Assoc. wanted.
Downtown firm 498-0961 9-5pm Mon-Fri.
VW1025

Promoters wanted for music and fashion industry. E-mail resume to: team@deepmarketing.com
VW1025-1101

Casting office requires office space for long term lease. Must be accessible.
1-877-392-6649
VW0906-1025 (8wks)

Driver wanted. Permanent/part-time ($15/hr). Must have mini-van or small truck - no cars. Wed night (approx. 2 hrs) and Thu (10am-4pm). Pleasant and regular magazine route.
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VW087-

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